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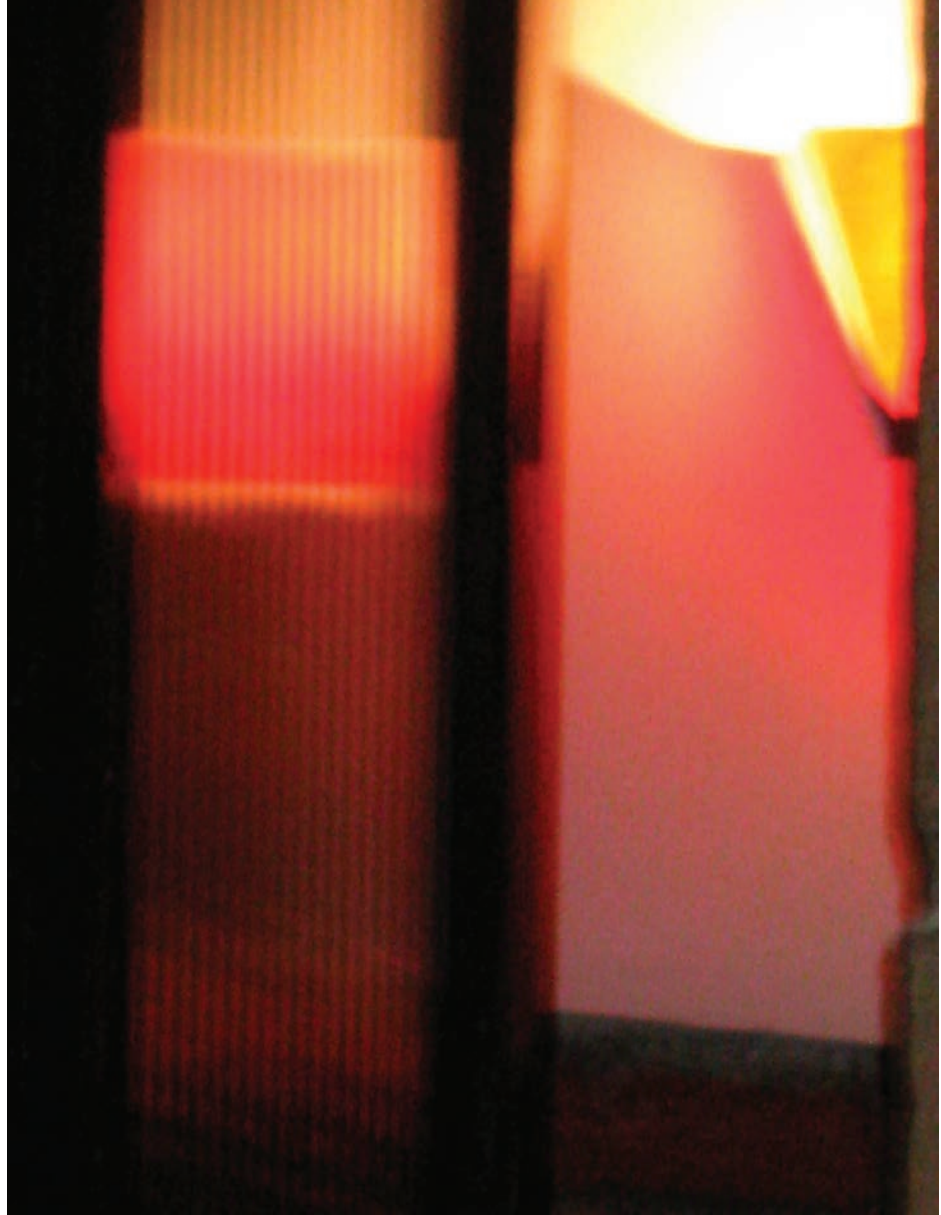
LETTER FROM THE EDITOR

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Image right - *Huddle*, Shepherd’s Hey Farm, Comus, MD
Christopher Langstaff





FOOD NOT BOMBS: A RADICAL ORGANIZATION?

emily rojer

FOOD NOT BOMBS (FNB) IS AN ORGANIZATION THAT NON-VIOLENTLY PROTESTS GOVERNMENT EXPENDITURES ON MILITARY TECHNOLOGIES, SPECIFICALLY NUCLEAR WEAPONS. FNB’S BELIEF IS THAT MILITARY EXPENSES ONLY CREATE PROBLEMS, AND THAT MONEY WOULD BE MUCH BETTER ALLOCATED IF IT WERE USED TO ERADICATE POVERTY AND HUNGER IN THE UNITED STATES. HOWEVER, DESPITE FNB’S NON-VIOLENT MANTRA, THEY ARE OFTEN CLASSIFIED AS A RADICAL OR EXTREMIST GROUP. WHY COULD THIS BE? THROUGH ORIGINAL RESEARCH, THIS PAPER EXPLORES THE DIFFERENCE IN PERCEPTIONS OF FNB, FOCUSING ON GROUP MEMBERS, ACADEMIA, AND THE MEDIA.

USES OF
“NON-VIOLENT”
1 in newspapers
18 in primary sources
20 in academic sources

THE FOCUS of my research is on the social movement organization Food Not Bombs (FNB). This organization non-violently protests government expenditures on military technologies, specifically nuclear weapons. FNB’s belief is that military expenses only create problems, and that money would be much better allocated if it were used to eradicate poverty and hunger in the USA instead. In this regard, FNB uses food that would be thrown away from grocery stores to produce low-cost, healthy vegetarian and vetgan meals. This food is served for free, mainly to homeless people, but FNB does not discriminate by class. Often this donation is done in settings like public parks, but occasionally it is used more dramatically, such as serving food on government building steps or in high-traffic plazas. This has led to arrests and has contributed to FNB’s label as a radical group.

I find FNB so interesting because of its unique approach to solving the issue of hunger and starvation. I like how the organization not only takes action against local (and ultimately the national) governments, but also actively works toward reducing hunger on a personal level. It also is intriguing how it spans both the broader anti-war and anti-poverty social movements.

RESEARCH QUESTION
As I began my initial research about FNB, I ran across several words in my scans of materials. Noticeably, in some of the newspaper articles I glanced at (especially the ones not found through an academic website) FNB was regarded as anarchic and even terroristic. However, in the academic articles I skimmed, the group is sometimes termed as anarchic, but in a much less revolutionary way. I want to know, when looking

at the language used in various sources, is there a difference between the way that the media, the academic world, and the group members perceive Food Not Bombs? If so, what is the difference?

By reading several different types of articles about or by FNB, I gained a clearer understanding of the organization. I believe that looking at the diction used to describe FNB from various types of sources will reveal how both the members and wider society view FNB, and if there is a difference. I think this is important because it can show how well FNB is meeting its goals, or whether the media publicity is more sensational than the truth. This paper can give both scholars of FNB and members themselves a better idea of FNB’s perception in the USA.

LITERATURE REVIEW

There is little existing literature solely about Food Not Bombs. However, in the literature that does focus on it, the works often state that FNB is one of the largest and most prominent anti-capitalism and anti-poverty social movement organizations. In fact, FNB has over 400 chapters, located throughout the Americas, Europe, Middle East, Africa and Asia.¹ FNB started as an anti-nuclear protest group but quickly became an organization dedicated to feeding the hungry to eliminate violence. “Food Not Bombs has chosen to take a stand against violence and hunger; we are committed to non-violent social change by giving out free vegetarian food, thus celebrating and nurturing life.” ²

Despite the lack of academic sources, newspaper and magazine articles about FNB abound. There are reports on both sides of the issue, some describing FNB as a militant anarchic group, and some defending their right to serve food in public places. My paper aims to both give the reader a comprehensive overview of the organization, something that is lacking in existing literature, and to examine the written perceptions of the organization from various sources.

Food Not Bombs chapters around the world are operated autonomously. However, they all have core beliefs that tie them together. First, and most apparent, is their dedication to serving free food to the poor in highly visible public places. FNB tries not just to replicate cycles of charity by giving away free food, but to invite those eating to also contribute to the gleaning (gathering), cooking, and distributing of food “thus creating mutuality.”³ As scholar Dylan Clark discusses, food has a strong cultural element to it: “Food practices mark ideological movements: eating is a cauldron for the domination of states, race, genders, ideologies, and the practice through which these discourses are resisted.”⁴

In particular, the types of food and food sources FNB uses represent an affinity to the punk culture. First, FNB serves only vegetarian

or vegan foods, both for practical reasons (meat spoils very easily and has a higher potential for food poisoning) and for ideological reasons (meat is seen as a ‘violent’ food source). Clark argues that, “In the daily praxis of punk, vegetarianism and veganism are strategies through which many punks combat corporate capitalism, patriarchy, and environmental collapse.”⁵ Second, FNB gathers its food from grocery stores that would otherwise throw away the “imperfect” food. This is important to the organization for keeping food costs down, and to reduce waste. FNB strongly believes that it is a tragedy to throw away food when so many go hungry. The punk culture views “rotten” food (that which is past its expiration date, day-old baked goods, and food in dented packaging) as way to “de-commodify” their diets.⁶ For FNB chapters across the world, food plays an important role in the ideological and community-building experience.

FNB chapters, when serving food, do so to express their political views. One aim is to make poverty visible, to the point where officials and community members cannot ignore it anymore. A main goal of FNB is to give visibility to the hunger problem in the US—to refuse to hide the poor away, which has often ended in conflict with authorities.⁷ FNB’s core belief is that food is a right, not a privilege, and that when governments fail to provide this basic human right FNB has an obligation to correct that failure. However, many local governments do not appreciate this mentality. In San Francisco alone FNB members have been arrested over 1,000 times for defying public food laws, and chapters in Florida have faced more and more restrictive laws.⁸

Intertwined with their goal of making poverty visible is this desire to counteract common myths about the poor and homeless. “Antipoverty activists resist continuing downward pressure on social assistance and demand from the local state a public space for cooking and advocacy for the poor to empower their claims as a self-sufficient and self-empowering community.”⁹ When FNB

encourages the homeless to become involved in the preparation of the food, it is proving that the homeless are able to be a part of an organized movement and are capable human beings. It also gives the homeless or poor a way to become self-sufficient: “The slogan adopted by FNB, people feeding people, communicates the energy of the people wanting to provide material needs for themselves and others, and their independence from government handouts.”¹⁰ This independence manifests itself in the food collection process, and especially in the serving.

Besides showing independence, serving food is used to educate the public and officials about FNB’s cause. Often they have pamphlets and other educational materials at meal servings, and encourage people eating to attend meetings. This is often done in not just in public places but also outside city capitols and legislative buildings. “The politics of visibility for FNB is not only the politics of making poverty visible... But also the politics of making *resistance* visible.”¹¹ FNB uses the principle of non-violent direct action to make their resistance known.

The concept of non-violence is not the same as pacifism; while practicing members agree not to do any violent acts, they organize events that will arouse mass attention and provoke authorities. In this way they have public sympathy on their side, which will hopefully lead to public pressure on the government in favor of their goals. The roots of non-violent activism are not deep: Gandhi was the first person who showed that this type of activism can be organized and used *en masse*.¹² However, this activism has the potential flaw of merely achieving visibility, which Cortwrite warns against: “To be politically effective, nonviolent action must be able to challenge power. Symbolic protest is not enough. One must also confront and undermine oppressive power with forceful action”.¹³

Despite this commitment to non-violent action, FNB has been depicted in some sources as a radical, anarchic, and terroristic group. Keith

McHenry, one of the founders of FNB, was listed by the U.S. State Department as one of America’s 100 most dangerous people.¹⁴ In 2005, FNB found a defense document that listed “terrorist” organizations under surveillance, of which FNB was considered a “threat.” Evidence from the document suggests FNB was secretly infiltrated by local police, US department of defense agents, and the FBI.¹⁵ But why would an organization centered on serving food as political protests against government military spending be labeled as terroristic...especially in light of their commitment to non-violence? Heynen asserts, “The longstanding association of anarchism with violence is obviously at the root of such infiltration and surveillance, but so too, one can reasonably assume, is the very notion of mutual aid, the real heart of anarchism. Why else would the FBI devote resources to tracking individuals... intent on sharing food in public places?”¹⁶ FNB is not anarchic, at least not in terms of creating an anarchic state as one of their political goals; they do share some characteristics with the culture. Anarchist political culture characteristics include: shared forms of decentralized and/or horizontal organizing, broad cultural expression in areas like art, music and diet, and shared political language revolving around resistance to capitalism and patriarchy.¹⁷ However, this does not strike me as enough reason for the FBI to become involved. Perhaps part of the reason FNB was under surveillance after 9/11 was due to media portrayal of the group, which I examine next.

METHODOLOGY

To answer my research question I had to analyze three different types of sources: media, first person accounts, and academic publications. As a clarifying note, although FNB is now a global organization I have only analyzed American sources. To find media sources I went through the academic website *LexisNexis* to find articles of reputable status. I simply chose the first four sources that appeared and had over 350 words. To get first person accounts I used three different types of sources. First, I analyzed the book entitled *Food Not Bombs*, which was written by two of the original founders of FNB. This book is intended as a guide for all new chapters and members, so I assumed that the views expressed would be common or familiar to all the different chapters. I also used an interview transcript with another founder, Keith McHenry, as

a primary source. Lastly, I went to a FNB meeting and interviewed the founder of the local Easton chapter of FNB about her experiences. As for my academic sources, I found them through various academic databases such as JSTOR or WorldCat. These are all published works in sociology journals or dissertations.

First I will explain how I conducted the interview portion of my research. I found the contact person for the local Easton chapter of FNB though the official Food Not Bombs website. I emailed Eleni Burd several times regarding FNB, and drove to a meeting in Easton in October. The interview lasted around an hour, and was

a general fact-finding mission. I was interested in seeing how she viewed the organization, as a very active member. Since the interview took place outside, I recorded her responses in a notebook. Eleni is a 22-year-old college student who, along with a fellow student, began the Easton chapter of FNB. She was very helpful in giving me the demographics of the group, the type of people they served, and their group identity. All the members in the Easton chapter were college students or in their twenties, which fits the concept of biographical availability used to explain involvement in social movements. The term refers to the amount of ‘biographical’ things a person has to consider, such a house, job or children. Often, because they do not typically have many biographical assets (and so have much less to lose), students are much more likely to join social movements.

To analyze all the sources, I created a chart in Microsoft Excel. I chose sixteen different words that I had seen as being descriptors of FNB, *before* I started reading any of the sources. This is important because I did not want one type of source to skew my perception of the organization, and therefore skew which words I chose. I studied the diction used in the types of sources because it seemed to be the most concrete and replicable way to study the tone and perception of the different groups when referring to FNB. Diction also is a good indicator of the frames used by the different types of sources in describing the same group. Framing is the process by which groups give context to a set of events, stories, and ideas. Frames enable people to locate, perceive, and identify occurrences within their life and in the grater world, and affect how people reading the sources conceptualize FNB. As I read through each source that fit into one of the three categories, and discussed FNB explicitly, I simply tallied the number of times each descriptor was used on the appropriate chart.

RESULTS AND ANALYSIS

My research aimed to find out if there are differences between the perception of FNB from the media, academic world, and group members. I conclude, after charting the diction in various articles for each type of source, that the main difference in the perceptions is what the group actually aims to accomplish. Important to notice is how effectively the group’s main tenets came across in the different types of sources. For all references to tables, please look in Appendix A.

Media Perception

The media’s perception of FNB was much tamer than I anticipated. As shown in Table 1, none of the articles mentioned the word “terrorism” or “anarchy” or “radical” when discussing FNB. In fact, the most frequent words used were “meals” and “homeless”/ “poor.” While those are to be expected, since they are the most obvious elements of FNB, they appeared with the highest frequency by far. More surprising, the newspaper articles barely touched on the political reasons *why* FNB was serving food.

Member Perception

The primary sources, as shown in Table 2, had much more emphasis on the political agenda of FNB, which is not surprising. The word with the most frequency was “non-violent” (which was only mentioned once in one news article). The next most-used words include “meals”, “protest” and “vegetarian”. In contrast to the newspaper articles, every source mentioned “military,” “spending,” and “poverty” (FNB’s main political issues), while only half the newspapers did. Only one primary source used the words ‘terrorism’ and ‘anarchic’, but these were in response to questions about the group’s perception as those things, not as a descriptor. The same goes for the word “radical”—the two sources that used this word were using it to describe what could be construed as radical. For example, Butler describes how gleaning food is no longer socially acceptable: “Therefore, it is a radical political act in today’s society to recover

large amounts of food in an organized and consistent manner and to feed the hungry the edible part.”¹⁸ The overall perception one gains from this analysis is that participants in the movement do not see themselves as radical or anarchic, but as a non-violent social movement group dedicated to their cause.

Academic Perception

Lastly, the academic group was surprisingly split, with some sources viewing FNB as very anarchic, and others never mentioning the word (see Table 3). All of the sources discussed “poverty,” and most frequently cited the “non-violence” approach of FNB. No groups used the word “terrorism” and the book that discussed FNB as being the most anarchic also described them as “radical.” Interestingly, only one source mentioned “military” and “spending” (and mentioned each once). And in this source, the emphasis was on capitalism over military spending: “FNB has a ‘profit before people’ understanding of [how] capitalism [works].”¹⁹ This is very different from the member perception, where every source mentioned military spending. The academic sources—which were varied in sub-topic and type—did not discuss one of FNB’s primary political concerns (in fact, the concern that started the entire organization!). This disparity causes me to wonder whether FNB does not do an effective job at communicating its goal of reducing military spending, or if the academic community prefers to focus on the anti-poverty side of the organization.

CONCLUSION

The difference in perception of FNB between the media, members, and academia dealt more with the important components of the group rather than the “radicalness” of the group, which was what I first anticipated. However, this anticipation was caused early on in my research, when, while looking through Google.com, a good number of informal sources seemed to label

Food Not Bombs as more radical. When I began my actual research, though, I decided to not use these informal groups since I had no way of knowing why or where these views came from—for all I know, they are being funded by Boeing or Bank of America. I decided to examine newspaper articles that came through LexisNexis, which ensured that the article came from a respected source, and also that it was more likely to have reached a wide audience than a potentially random website or blog.

Also, while this paper

serves to cover some of the gaps in the existing literature, I did not have the time or ability to collect more sources, which would have strengthened my data. In particular, I struggled to find academic sources that dealt exclusively or even substantially with FNB. As for newspapers, I did not do a random sample of articles, nor even analyze articles from past years, due to the sheer complexity. I hope this paper can guide anyone else who is interested in studying FNB in more depth, and they can build on what I have begun.

Through my research I discovered that the emphasis put on aspects of FNB differed between the media, members, and academic commu-

nity. Although that in itself is unsurprising, the aspects the academic community emphasized were. About half the sources I read labeled FNB as an anarchic political group (which the primary sources did not assert), and the other half did not, contrary to my initial predication (that the media would be the most sensational). Also,

interestingly, the academic world seems to focus exclusively on the anti-poverty element of FNB, instead of the anti-military platform. This leads to a potential question for future research: how effectively does FNB communicate *both* of its goals — anti-military spending and anti-poverty/hunger? Another question that I found intriguing

is that when looking at older newspaper sources (from the early 1980’s) the headlines were much more sensational and filled with accounts of arrest. Studying the change in media perception could prove to be very interesting.

APPENDIX A.

Table 1. Diction in Newspapers.																		
Article:	free	vegetarian	protest	anarchic	terroristic	non-violent	homeless	military	spending	global	movement	meals	war	poverty	community	radical	Description of material and page amounts	Year
Food Not Bombs	2	1	1	0	0	1	0	2	2	1	1	6	1	2	0	0	673 words	2010
Monroe Park: Plan Leaves Out Homeless	2	2	1	0	0	0	5	0	0	1	1	4	1	4	1	0	500 words	2010
A Turkey-less Feast	0	2	0	0	0	0	0	0	0	0	1	3	0	0	0	0	474 words	2010
Food, With a Side of Helping	1	1	2	0	0	0	2	1	1	0	1	3	2	1	1	0	357 words	2010

Table 2. Diction in Primary Sources.																		
Article/Interview:	free	vegetarian	protest	anarchic	terroristic	non-violent	homeless	military	spending	global	movement	meals	war	poverty	community	radical	Description of material and page amounts	
Food Not Bombs: An Interview	1	2	4	1*	3*	2	1	2	1	0	2	6	1	1	2	0	A Magazine interview, around 3 pages long	
Food Not Bombs	2	3	2	0	0	11	0	1	1	0	0	1	3	2	1	1*	(1 chapter entitled Politics, 10 pages)	
Personal Interview	2	2	2	0	0	5	3	1	2	0	1	2	1	2	4	1*	In-person interview with a local chapter: 1 hour of talk time	

Table 3. Diction in Academic Sources.																		
Article:	free	vegetarian	protest	anarchic	terroristic	non-violent	homeless	military	spending	global	movement	meals	war	poverty	community	radical	Description of material and page amounts	
Cooking Up the Raw and Rotten: Punk Cuisine	5	1	6	6	0	14	3	0	0	1	1	3	2	6	3	2	20 page article, focusing on food as an expression of punk culture (FNB main SMO examined)	
Local Activism	0	7	2	0	0	2	0	0	0	1	3	9	1	11	4	0	15 page article	
Talk Does Not Make Rice	0	2	1	0	0	4	0	1	1	1	1	1	1	2	2	0	60 page undergraduate thesis on FNB and another SMO	
Tearing Down the Streets	1	1	0	2	0	0	1	0	0	0	0	1	0	1	0	0	small section on FNB, around 6 pages	



POSTMODERN CRITICISM OF NATIONAL PROPAGANDA FOR WAR

liana diamond

IN *SLAUGHTERHOUSE FIVE*, *PARADISE*, AND *THE LEFT HAND OF DARKNESS*, AUTHORS KURT VONNEGUT, TONI MORRISON AND URSULA LE GUIN ATTEMPT TO DISMANTLE THE ROMANTICIZED WARTIME IMAGES THAT HAVE BEEN USED TO FUEL RATIONALIZATIONS FOR PARTICIPATING IN WAR. TROPES SUCH AS THE ALWAYS-HEROIC SOLDIER, THE END-GOAL OF PARADISE, AND THE RIGHTEOUSNESS OF NATIONALIST PRIDE ARE SHOWN TO BE MYTHS, AT BEST, AND OFTEN DANGEROUS DECEPTIONS. BY SHATTERING NATIONAL META-NARRATIVES WHICH IGNORE THE SAVAGERY AND TRAGEDY OF WAR, THESE POSTMODERN NOVELS REVEAL THE LESS GLORIOUS TRUTHS BEHIND THE IDEALIZED FANTASY OF FIGHTING, ULTIMATELY QUESTIONING THE VALIDITY OF WAR IN GENERAL.

WRITTEN

at the time of the conflict with Vietnam, Kurt Vonnegut's *Slaughterhouse Five* revises classic linear narrative and connects all wars by reflecting back on World War II. The novel offers a portrait of the war soldier by presenting a cast of young men who take up arms outside of Dresden, Germany. Though these soldiers are inexperienced and inadequate figures acting as heroes, they imagine themselves to be risking their lives for the love of their country. They appeal to the myths of the John Wayne hero in an effort to imitate a fantasy of wartime heroism and effectively raise war out of its savagery by idealizing it. Vonnegut's representation of this problem with the way war is justified through meta-narrative can be connected to other postmodern texts, including Toni Morrison's *Paradise* and Ursula K. Le Guin's *The Left Hand of Dark-*

ness. Like the idealized hero in *Slaughterhouse Five*, these novels present romanticized figures which fuel our rationalizations for participating in war. Why do postmodern novels like these address the phenomenon of war? Do they simply wish to nod to those historical conflicts whose consequences helped shape the literature of postmodernism as a whole?

All three aforementioned novels focus on the national ideology of war in an attempt to shatter those meta-narratives which ignore the inconsistencies between the romanticized concept of war and the true nature of fighting. Rather than uphold the accepted ideologies, these postmodern novels challenge them by revealing the less glorious truths behind the idealized fantasy of war. *Slaughterhouse Five* challenges the romanticized image of war heroism central to

its characters' motivations for participating in war by offering alternative, disturbing visions of the soldier. Billy Pilgrim, the protagonist of Vonnegut's work, represents a ridiculous soldier unfit to stand at the front; stripped of his masculinity and apathetic to his cause, Billy mocks the war effort as a whole. While Vonnegut shatters the idealization of war heroism through exposing the image of the inglorious soldier, Morrison critiques war meta-narratives by addressing the desire for paradise, what we fight our wars to finally achieve. Through rooting *Paradise* in the historical wounding of African Americans, she presents the desire to establish an isolated, exclusive utopia as a form of militaristic black nationalism. In their effort to maintain racial purity within Ruby, those families which hold community power police their paradise and suppress those

members who openly display desire and difference. By presenting Ruby as an unsustainable illusion of utopia, Morrison sets out to challenge the idealized image of paradise and critique the underlying attitude of black nationalism. Ursula Le Guin’s *The Left Hand of Darkness* also engages with the classical treatment of war by shattering the national ideology that idealizes loyalty to one’s country. Through the example of King Argaven in Karhide, she shows a form of patriotism rooted in fear and rejection of difference. She challenges the romanticized notion of patriotism by exposing the potential for man to lose sight of what it means to truly love his country. While these three novelists choose different ways of exploring meta-narratives which idealize the concepts most necessary to justify fighting, their critiques all ultimately serve to question the validity of war in general.

VONNEGUT’S CRITIQUE OF HEROISM

The romanticized militaristic hero, who characterizes meta-narratives on World War II, is marked by his qualities of bravery and strength during wartime. Supported by myths of the John Wayne hero, the idealized soldier risks his life for the love of his country and gallantly fights with a maintained sense of the inhuman, terrible nature of war. In his novel *Slaughterhouse Five*, Kurt Vonnegut sets out to revise this meta-narrative about war by providing an unconventional depiction of World War II. He represents two disturbing visions of the soldier in an attempt to challenge the idealized image of war heroism: the ridiculous soldier unfit to stand at the front and the robotic soldier who has no connection to the violence of war. Vonnegut’s inglorious portrayal of those fighting in World War II shatters the notion of masculinity that surrounds the war effort; left without the valor or the humanity of its soldiers, war loses its romantic, quixotic quality. With such disturbing images of the absurd and robotic soldiers, Vonnegut asserts that there are no true glorified heroes

in war—a claim which serves to question our participation in war in general.

In place of the clean-shaven, crisp-uniformed American soldier who embodies these heroic qualities, Vonnegut offers Billy Pilgrim, a scrawny, peculiar young man with no desire to fight in the war. Billy is constantly rebuked by the other soldiers for his absurd attire and his lack of concern for the war. In reality, however, Billy is not much worse than these other prisoners of war who are physically weak or too old to fight. Vonnegut describes the impression given by Billy and his comrades upon encountering their enemy. He writes, “The eight ridiculous Dresdeners ascertained that these hundred ridiculous creatures really *were* American fighting men fresh from the front. They smiled, and then they laughed. Their terror evaporated. There was nothing to be afraid of. Here were more crippled human beings, more fools like themselves. Here was light opera.”¹ Even to the ill-prepared, unqualified enemy, the idea that Billy and his fellow soldiers represent any sort of great American threat is laughable. It is as though all the true soldiers have already been killed in the war, and these crippled fools are the only Americans left to stand and pretend to fight. To conceive that these men are supposed to win the war against the terrible force of Nazism makes a mockery of the war effort as a whole. The pseudo-soldiers on both sides of the war, preoccupied with their poor conditions and bodily suffering, have no real sense of what they’re even fighting for.

Vonnegut’s depiction of the ridiculous soldier also serves to undercut the illusion of masculin-

ity and war. The idealized hero’s most celebrated characteristics are those linked to his masculinity: courage, aggression, physical strength, and de-termination. Billy, apathetic and unfit for the war effort, possesses none of these qualities. In the moments when Billy is expected to act most like a soldier, or at the very least expected to feign the masculine ideals of bravery and fortitude, Vonnegut turns the meta-narrative about glorified masculinity on its head and further exaggerates Billy’s absurdity. He writes, “The Americans marched fairly stylishly out of the British compound. Billy Pilgrim again led the parade. He had silver boots now, and a muff, and a piece of azure curtain which he wore like a toga.”² Vonnegut’s description of the men marching off to Dresden evokes the image of Billy as a silly entertainer; the picture of Billy and the other pathetic men parading themselves as soldiers completely rejects the image of the wartime hero. Billy’s inability to courageously bear the unpleasant conditions at the war camp leads him to search for comfort and warmth, he finds in the flashy, feminine garb. Adorned in such ridiculous, effeminate apparel, Billy exchanges his outward masculinity for the appearance of a woman. Rather than rouse his strength in a time of need, Billy recoils from asserting his masculinity; against all that war heroism stands for, he prefers an absurd costume—the part of Cinderella—to the role of a soldier.

To counter Billy’s pitiful, non-masculine image of the soldier, Vonnegut offers Roland Weary, a war-hungry teenager obsessed with gruesome

torture and the idea of achieving glory. Constantly boasting about his bloodied war-knife and imagining himself as part of the Three Musketeers, Weary represents a hyper-masculinity associated with war. He despises Billy’s indifference about fighting and his lack of commitment, interacting with him only as a means of asserting power over someone even more pitiful than himself. Yet Weary turns out to be just as absurd a soldier as Billy. His exaggerated masculinity and militaristic bravado only further emphasize his inadequacy and ridiculousness. In reality, Weary has no sense of the war he is fighting and appears as a deluded soldier. Vonnegut describes Weary “delivering dumb messages which nobody had sent and which nobody was pleased to receive,” believing that his war knowledge has made him the leader of his group.³ Vonnegut’s use of parody in his descriptions of Weary highlights this overzealous soldier’s actual lack of the masculine qualities traditionally expected of war heroes. A fat, unpopular, inhuman and crass individual, Weary rejects the brotherly ties which bind soldiers together in war when he acts on his bitter hatred for Billy; in the final moments of his life, Weary blames Billy for his death and sets into motion a plan for revenge which ultimately leads to Billy’s own murder. Weary’s delusional, overly militant character stands just as far from the idealized hero’s masculinity as Billy does, offering further proof that Vonnegut finds no true heroes in war.

Vonnegut includes descriptions of the English officers residing in the Russian prisoner camp as a direct contrast to the pitiful images of Billy and Weary. These men, seemingly the ideal symbols of war, are depicted as clean-shaven, crisp-uniformed soldiers who bravely fight to defend their country. Vonnegut writes, “The Englishmen were clean and enthusiastic and decent and strong. They sang boomerily well. They had been singing together every night for years...the Englishmen had also been lifting weights and chinning themselves for years. Their bellies were like wash-

boards. The muscles of their calves and upper arms were like cannonballs.”⁴ The Englishmen represent the spirit of the romanticized soldier, vocally proud to be fighting and committed to enhancing their physical strength for the fight. Even the enemy adores them; their idyllic masculinity and gallantry make war appear stylish and fun. Yet Vonnegut insists that the Englishmen do not represent a true image of heroism in the war either. Their years without fighting lets them look at war as an amusement, a game to be mastered like the “checkers and chess and cribbage and dominos and anagrams and charades” they play so well.⁵ Additionally, the Englishmen are more focused on their appearance than on preparing to fight. Their advice to Billy and his comrades before they are employed to Dresden is that the primary concern of a soldier should be maintaining his appearance. Vonnegut’s use of irony in this section emphasizes the error of equating the Englishmen with true war heroes; a well-kept appearance has no true value for a soldier in war, for it is ultimately not enough to save the men in Dresden.

In addition to his image of the pathetic anti-hero, Vonnegut offers an opposing, yet equally unsettling vision of the robotic soldier in war. During his wartime hospital stay, Billy delights in the stories of a science fiction writer, Kilgore Trout, who imagines robots that look like human beings. Vonnegut writes, “What made the story remarkable, since it was written in 1932, was that it predicted the widespread use of burning jellied gasoline on human beings. It was dropped on them from airplanes. Robots did the dropping. They had no conscience, and no circuits which would allow them to imagine what was happening to the people on the ground.”⁶ The robot in Trout’s story is considered a hero in spite of the fact that he drops jellied gasoline on the humans with whom he interacts. For Vonnegut, the soldiers of World War II are similar creatures; characterized by emotional detachment from the killing they perform, these men fight without

any regard for the inhumanity of war and return home only to be celebrated for their actions. Opposed to Billy and his ludicrous, unthreatening comrades, these soldiers fight so robotically that they forget they are killing men much like themselves. There is no bravery in fighting this way; a true hero could not kill like a machine without any reflection on the death and destruction caused by his own hands. Vonnegut’s criticism of these soldiers is clear: in a war where men drop bombs like robots, who remains true to the honorable reasons behind fighting in the first place?

As a final challenge to the conventions of war heroism, Vonnegut offers a singular heroic moment in the novel when Edgar Derby, a volunteer soldier seemingly too old to fight, stands up to the traitorous Nazi-American Howard W. Campbell, Jr. and defends true American ideals. Repeatedly dubbing him “poor old Edgar Derby,” Vonnegut makes an important statement by instilling heroism into a character who is middle-age, not overly masculine, and lacking the charm of traditional celebrated heroes. Vonnegut writes, “There are almost no characters in this story, and almost no dramatic confrontations, because most of the people in it are so sick, and so much the listless playthings of enormous forces. One of the main effects of war, after all, is that people are discouraged from being characters. But old Derby was a character now.”⁷ Here Vonnegut describes how the systematically powerful and debilitating nature of war strips men of their humanity, leaving them pathetic, ridiculous soldiers—or worse, unfeeling and robotic killers. Billy, Weary, the English officers and all the other soldiers portrayed in Vonnegut’s novel lack any true character because they are marked by inaction. Derby is not the idealized hero traditionally seen in novels portraying war, but he is a hero because his unshakable patriotism compels him to act. Derby stands out as the noblest character of them all; his determination to ardently defend his country is coupled with an equally strong desire to preserve a sense of humanity and dignity in war.

For Vonnegut, then, the actual image of the war hero is very different from that idealized in our national ideology about heroism. Significantly, however, Vonnegut does not suggest that his own vision of heroism offers us any better consolation about war. He portrays Derby as a tragic hero, ultimately dying for a pointless crime unrelated to the ideals he so passionately upholds. If wars are mainly fought by characterless men with no sense of what they’re fighting for, and the rare heroes end up tragically dying, how, then, can we justify fighting at all? In her book *The Politics of Postmodernism*, Linda Hutcheon explains how parody, like that which characterizes the writing of *Slaughterhouse Five*, reflects on questions like these by critiquing our national ideologies. She writes, “The postmodern’s initial concern is to de-naturalize some of the dominant features of our way of life; to point out that those entities that we unthinkingly experience as ‘natural’ ...are in fact ‘cultural’; made by us, not given to us.”⁸ Writing as a postmodernist author, Vonnegut does precisely this, pressing his readers to reconsider what they have been culturally taught to believe about war heroism and to truly think about the ideals behind the fighting. Although he offers no clear alternative, his criticism incites us to think about how to construct our own vision of war heroism and consider what implications the phenomenon of war has for humanity at large.

MORRISON’S CRITIQUE OF BLACK NATIONALISM

Whereas *Slaughterhouse Five* revises the fantasy of the hero celebrated in an actual historical war, Toni Morrison’s *Paradise* looks at the phenomenon of war as it exists within a community. In her novel, Morrison writes about the historical wounding of African Americans following Emancipation in the latter half of the nineteenth century. Her novel speaks about the failure of Reconstruction, when, after ten years, African Americans in positions of power were expelled from their communities and forced to travel west. Resentful of the way whites treated them



Caught in a Reverie by Kenny Barry

and their ancestors, the disallowed develop an intense loyalty to their race. Morrison writes, “They saved the clarity of their hatred for the men who had insulted them in ways too confounding for language: first by excluding them, then by offering them staples to exist in that very exclusion.”⁹ As past wounding bleeds into their present lives, these African Americans seek to establish a space where they can recover their pride and secure themselves against those outsiders who would threaten their attempt to rebuild. At the heart of their enforced exclusion is a fierce need to honor the trauma which has defined their community identity. Morrison presents this attitude as a kind of militaristic black nationalism, bent on maintaining racial purity through policing paradise and keeping out anything which threatens its utopian harmony. In describing her characters’ search for a utopian space, Morrison addresses meta-narratives about national fantasies: because the fantasy is always

failing, it must be constantly invoked and reiterated in order to exist. With Ruby, Morrison sets out to challenge the idealized image of paradise; her novel nods to the fantasy meta-narrative but shatters it through presenting the town as an unsustainable illusion of utopia. Though Morrison understands the vital role historical wounding plays in fueling the illusion, she ultimately critiques a kind of black nationalism which desperately seeks to maintain the fantasy of paradise. By rooting her story in the historical plight of African Americans, Morrison stresses what is at stake in the establishment of Ruby. Following their ancestors’ violent persecution, the town represents a paradise for the nine founding families who seek to reclaim safety and prosperity. Morrison offers a sense of how the men in the novel idealize Ruby by describing a group of Negro ladies who pose for a photograph in summer dresses. She writes, “Deek’s image of the nineteen summertime ladies was unlike the

photographer’s. His remembrance was pastel colored and eternal.”¹⁰ These idyllic women, pure and youthful, represent the hope that the founding families had for Ruby in 1949. They wished to carry with them the ideals the Old Fathers’ built Haven upon: a strong sense of community and commitment to caring for one another. To ensure their freedom, Ruby is protected in its complete isolation from the surrounding communities. Morrison writes, “Unique and isolated, his was a town justifiably pleased with itself. It neither had nor needed a jail...the one or two people who acted up, humiliated their families or threatened the town’s view of itself were taken good care of. Certainly there wasn’t a slack or sloven woman anywhere in town...from the beginning its people were free and protected.”¹¹ The townspeople pride themselves on their lack of outside technology and sole reliance on traditional values to govern the community. They find no need to allow new, outside ideas to change the town which has remained a haven for its members since its founding families uprooted their lives and originally settled Ruby.

Though Morrison takes great pains to describe the historical trauma central to the novel, she ultimately condemns the strategy those living in Ruby use to maintain their paradise. Instead of being a community based on human connection and a sharing of resources, Morrison reveals that Ruby is only an illusion of utopia. The town’s protective isolation is actually rooted in a fear of change and difference. Maintaining utopia involves a rejection of the other, of what lies “Out There,” beyond Ruby’s limits. Yet those living in Ruby are blind to the damage that isolation and exclusion cause in their community; strict societal restrictions are enforced to keep paradise cleansed, and the men of Ruby use increasing violence against anyone who threatens its purity. Morrison offers the example of Billie Delia to show what happens to those who push against the idealized image of paradise. In her youth, she makes a spectacle of

herself by undressing in the street and from that moment becomes a source of shame for both her family and the greater community of Ruby. Morrison writes, “Pat knew that had her daughter been an 8-rock, they would not have held it against her. They would have seen it for what it was—only an innocent child would have done that, surely.”¹² Though Billy Delia, being only a child, could not know the impropriety of her actions, she becomes marked by the community’s belief in her deviant sexuality. As she grows older and expresses her sexuality more openly, Billie Delia is considered a liability for Ruby; in order to maintain their paradise, the community members must fiercely regulate desire, and as a result, she is rejected by them.

Morrison shows how, in spite of their attempts to regulate desire and to eliminate threats like Billie Delia, problems arise which undermine Ruby’s utopian existence. Rumors of outrages like the birth of damaged infants, disappearing brides, and murderous conflicts between families are whispered throughout the town. Morrison’s novel demonstrates how the disallowed desire of the community is pushed onto the women. She writes, “The proof they had been collecting since the terrible discovery in the spring could not be denied: the one thing that connected all these catastrophes was in the Convent. And in the Convent were those women.”¹³ The men of Ruby are finally forced to confront these problems, but rather than accept responsibility, they blame and attack the women living in the Convent just outside their borders. Having displayed unacceptable desire, these women are

marginalized by Ruby’s rigid policing and represent a threat to utopia that must be eliminated at any cost. Because Morrison’s novel begins and ends with this violent encounter, she places the image of weapons and killing at the very forefront of her story. She writes, “They are nine, over twice the number of the women they are obliged to stampede or kill and they have the paraphernalia for either requirement: rope, a palm leaf cross, handcuffs, Mace and sunglasses, along with clean, handsome guns.”¹⁴ The calculated preparedness of the men implies the promise of battle; each man carrying his weapon enters the Convent with the intention of destroying the enemy that threatens his paradise. The black nationalist attitude that fuels the desire for purity in Ruby is so strong that the men resort to war-like behavior. Here Morrison shows how, in an attempt to police inside paradise, the townspeople reenact the violence they fought so hard to escape. They subvert the ideals upon which Ruby’s utopian existence is founded, and in doing so confirm the emptiness of their fantasy.

Morrison also shatters the illusion of Ruby as a paradise with the dispute over the Oven, a central meeting place that serves as a monument to the significance of the town’s history. Instead of symbolizing their ancestors’ sacrifices and shared community, however, the Oven incites conflicting interpretations of their past, which threaten Ruby’s utopian harmony. Everyone has their own version of the Disallowing, and as a result, two groups emerge with conflicting beliefs about what the Oven should communicate about the town.

INSTEAD OF PROMOTING SOCIETAL CHANGE AND THE CREATION OF A TRUE KIND OF PARADISE ACHIEVED BY RELEASING TRAUMA, RUBY PUNISHES THOSE WHO ENVISION A COMMUNITY BASED ON ABSOLUTE TOLERANCE AND FREEDOM OF EXPRESSION.

The older generation argues that the Oven’s message upholds religion by demanding that Ruby’s members “beware” God’s power, whereas the younger generation interprets the message as a need for change which can only be achieved by “being the furrow of his brow.”¹⁵ The novel offers a description of the different community members’ personal interpretations of Ruby’s history, all of which share a sense of the great disconnection that has happened in the town. Morrison writes, “‘Furrow of His Brow’ alone was enough for any age or generation.Specifying it, particularizing it, nailing its meaning down, was futile.”¹⁶ Nothing is to be gained from clarifying the Oven’s message because those living in Ruby have abandoned the ideals by which the town was originally founded. She suggests that the loss of community cannot be effectively dealt with because the people of Ruby are so set on upholding the fantasy of utopia. The pride and close-mindedness of the 8-rock families contributes to the rigidity with which Ruby is governed and inhibits change from occurring in the town. Morrison shows that it is through the strict regulation of race and desire, along with the growing need for wealth, that the meaning of Ruby’s community spaces has been corrupted. For Morrison, the inability to come together to reinvent their paradise and grow through human connection signifies that Ruby is actually a failed paradise.

Morrison’s portrayal of Ruby as a dystopia serves to criticize the black nationalism that underlies the idealization of the town. Patricia, a light-skinned woman who resides in Ruby as an outsider, represents a threat to the purity

demanded by this belief system. Despite being an ally to those in Ruby, she is hated by the 8-rock men because her father violated the blood-rule and married a white woman. Through an investigation of the stories of the families in Ruby, Pat discovers that certain names are crossed out from the town’s history; their erasure signifies the power that the 8-rock hold to expel anyone who steps out beyond the utopian vision of Ruby. In the same chapter, Pat attends a Christmas pageant that publically displays this ritual erasure as it acts out the founding of the town and represents only seven families from the original nine. Morrison writes, “Did they really think they could keep this up? The numbers, the bloodlines, the who fucks who? All those generation of 8-rocks kept going, just to end up narrow as bale wire?

Well to stay alive maybe they could...”¹⁷ Erased from the town’s history are those families who breached Ruby’s desire for racial purity and suppression of desire. Pat’s genealogy, then, serves as a counter-narrative of Ruby’s history; in expressing the true community relations it offers proof of Ruby as a failed paradise and shows the great lengths to which the 8-rock go to maintain their fantasy. Morrison writes, “How exquisitely human was the wish for permanent happiness, and how thin human imagination became trying to

achieve it.”¹⁸ Cataloguing the histories of the families seems to only exacerbate Pat’s feelings of alienation, and she ultimately burns her papers, unable to bear the terrible truth of the town’s history. After their destruction, however, Pat regrets her complicity in the town’s erasure;

the loss of the papers only sustains 8-rock power and the myth of paradise. Through Pat’s story, Morrison reaffirms fantasy as a dangerous practice and condemns the black nationalist attitude that raises racial purity above community ethic.

In the writing of *Paradise*, Morrison originally titled her work *War*, a tribute to the failure of paradise witnessed in Ruby. Her postmodern novel nods to the overarching fantasy meta-narrative and ultimately shatters it in an attempt to ask what other dreams we can successfully achieve without living a lie or inflicting violence upon those who threaten our illusions. Through challenging the romanticized vision of paradise, Morrison critiques the kind of black nationalism which misguidedly justifies war as a means of maintaining our idealized fantasies. War is seen by the 8-rock families as a necessary evil to keep paradise pure, yet from the reader’s perspective, Ruby could not be less of a utopian space. The inability to recognize the townspeople’s desire, their longing for deeper human connection, keeps Ruby trapped by its historical trauma. Instead of promoting societal change and the creation of a true kind of paradise achieved by releasing trauma, Ruby punishes those who envision a community based on absolute tolerance and freedom of expression. With the final massacre at the Convent, the fate of the women—Morrison’s victims of war—remains unclear, blurred in mystical imagery and ghostly reconnections. Though she asserts that paradise requires constant work and revision, Morrison, like Vonnegut, obscures her own vision of an alternative to Ruby. Through shattering the idealized notion of the town, she encourages her readers to instead determine what paradise truly means to them. Despite the novel’s uncertain ending, Morrison’s inclusion of the deaths of the women inspires multivocality; as each towns person narrates the events of the massacre according to her own interpretation, the master narrative that has consistently defined Ruby solely by its past wounding shatters.

LE GUIN’S CRITIQUE OF PATRIOTISM

As in the aforementioned novels, Ursula K. Le Guin’s *The Left Hand of Darkness* also engages with the question of what motivates our participation in war. Whereas Morrison’s novel defines fear of the other by focusing on racial purity and the rejection of unaccepted displays of desire, Le Guin’s sense of difference in the novel stems instead from fear of the unfamiliar and hatred of what lies outside national borders. Reflecting upon the Cold War, she bases her novel on an alien world, Gethen, in an attempt to reexamine a period remembered for its extreme national loyalty. Faced with the mid-twentieth century Communist threat, Americans are recognized for having exhibited true patriotism, unwavering in their love for their country’s ideals and their resolve that no outside “other” could challenge those principles on which their country was built. Through her representation of patriotism in Karhide, Le Guin challenges our lingering national fantasy of the patriotic citizen unquestioningly dedicated to his country, and she presents this image instead as a kind of national propaganda that justifies fighting.

To disrupt the meta-narrative about war that idealizes loyalty to a particular delineated region, Le Guin offers a representation of patriotism in Karhide that reflects upon what it means to corrupt the notion of love for one’s country. Genly Ai, an envoy sent from Earth to make contact with the alien planet in the hope of fostering healthy exchange between the two worlds, is immediately struck by the significant role national allegiance plays in Karhide. In discussing the national politics, the Prime Minister, Estraven, tells Ai, “No, I don’t mean love, when I say patriotism. I mean fear. The fear of the other. And its expressions are political, not poetical: hate, rivalry, aggression.”¹⁹ In Karhide, fear is king; it stems from the monarch down into the population, ruling the nation by pitting its residents against the fearsome other that threatens Karhide’s supremacy. Patriotism as fear actually limits

Karhide’s advancement and superiority over other nations—the one thing King Argaven ardently desires for his nation—because it prevents Ai from convincing those in Karhide of his truth.

Le Guin parodies the sense of paranoia in Karhide in an attempt to show how the national ideology about patriotism ignores the very powerful and real role fear plays in motivating men to act in their own interest. Though Argaven resists Ai’s desire for interplanetary exchange for fear of losing his own power and Karhide’s dominant status, he is blind to the corruption and usurpation that is happening within his own government. Le Guin writes, “It seemed to me as I listened to Tibe’s dull fierce speeches that what he sought to do by fear and by persuasion was to force his people to change a choice that had made before their history began...”²⁰ A member of the King’s council easily manipulates Karhide’s concept of patriotism, using the idealized belief in loyalty to Karhide alone—of fear of the neighboring nations and Ai’s other worlds—as propaganda to further his own agenda. Rather than represent pure love for one’s country and its people as a reflection of a greater love of humankind, Karhide’s patriotism is self-love, committed to the betterment of only a particular portion of humanity that resides within invisible boundaries.

Central to Le Guin’s representation of patriotism in Karhide is her concept of “shifgrethor,” which can be defined as a deeply rooted pride that governs the interactions between the Gethenians. Shifgrethor is first mentioned in the novel as “prestige, face, place, the pride-relationship, the untranslatable and all-important principle of social authority” and Le Guin conveys how it complicates the relations between the citizens.²¹ Rather than express how he truly feels, each Gethenian must maintain his own shifgrethor and respect others by not directly communicating his beliefs. A nation based on pride relations and adherence to social code distances its civilians from one another and more deeply etches the line that separates those in Karhide from the

outside other. For example, Karhide’s relationship to Orgoreyn, its neighboring nation, is built on underlying rivalry and antagonism. Though shifgrethor keeps the nations from responding to their conflict by mobilizing, Le Guin suggests that an attitude of patriotism has the dangerous capacity to trigger all-out war. She writes, “The prestige-competition, heretofore mostly economic, might force Karhide to emulate its larger neighbor, to become a nation...to become, as Estraven had also said, patriotic. If this occurred the Gethenians might have an excellent chance of achieving the condition of war.”²² Through the use of sarcasm, Le Guin aims to expose patriotism for what it really means to those nations who unquestioningly ascribe to its ideal. Rather than inspire the citizens of Karhide to act in the interest of their greater planet, fear-based patriotism leads to national identity formation based on a segregating “us-versus-them” mentality.

Through her critique of idealized patriotism, Le Guin suggests that true loyalty to one’s country requires forging relationships and understanding with the rejected “other.” Overcoming fear of difference, however, is no easy task in the novel, as even Estraven and Ai, those characters most dedicated to revising the concept of patriotism, struggle to bridge their divide. As suggested in Morrison’s novel, perceived sexual deviance is cause for rejection and even violence towards a different “other.” Le Guin explores this behavior with Estraven and Ai’s inability to accept each other’s strange sexuality, a distrust of the other which for much of the novel hinders their chances for survival. To Ai, Estraven’s ambiguous gender and cyclic sexuality makes him impossible to categorize and therefore an untrustworthy ally. Similarly, Ai’s unchanging gender, his constant state of kemmer, marks him as a kind of sexual pervert and strains his relationship with Estraven. By demonstrating how the intolerance underlying national loyalty in the novel exists even on a personal level, Le Guin questions how we can possibly uphold our own society’s ideal-

ized vision of patriotism. She writes, “It was from the difference between us, not from the affinities and likenesses, but from the difference, that the love came: and it was itself the bridge, the only bridge, across what divided us.” It is only once Estraven and Ai recognize the opportunity for growth and change in accepting each other’s differences that a state akin to true patriotism is achieved.

By means of Estraven’s voice in the novel, Le Guin upholds an alternative idea of loyalty, which demands that love for a country extend across national lines. Estraven’s view of patriotism goes beyond concern for one’s own self and one’s own nation; he cares for the betterment and progression of Gethen as a whole, assuming a planetary vision for mankind. Describing all that he knows and loves about his home country, Estraven says, “But what is the sense of giving a boundary to all that, of giving it a name and ceasing to love where the name ceases to apply? What is love of one’s country; is it hate of one’s *uncountry*? Then it is not a good thing.”²⁴ Patriotism for Estraven means looking past fear of the other, risking vulnerability for the sake of bettering all of humankind through open trade of knowledge and technology. For having these beliefs and supporting Ai’s cause, Estraven is denounced as a traitor. It is only when Estraven sacrifices himself at the end of the novel, the ultimate proof of his loyalty to all humanity, that the truth of his vision for Gethen is acknowledged.

The Left Hand of Darkness differs from *Slaughterhouse Five* and *Paradise* in that it does work beyond just problematizing idealized war ideologies like “heroism,” “black nationalism,” and “patriotism.” Le Guin’s novel is most successful in that it offers a clear alternative in Estraven’s patriotism which values personal connection, recognizing the potential for delight in accepting the unfamiliar other. Though the story’s end promises progression for Gethen as the king sees past his own fear-based patrio-

tism, it has come at the cost of a truly loyal man’s life. Le Guin recognizes the potential for man to embrace Estraven’s patriotism, but her novel also cautions the tragedy that can come from mistaking fear of the other as true love for humankind. Through offering an alternative patriotism devoted toward an all-embracing form of progress, Le Guin shatters the national meta-narrative which idealizes loyalty to one’s country. Patriotism, then, only holds true meaning when it is rooted in personal connection and human understanding—a lesson Le Guin compels us to heed on our planet.

Slaughterhouse Five, *Paradise* and *The Left Hand of Darkness* demonstrate the potential for postmodern literature to encourage readers to reconsider the meta-narratives which propagate romanticized national ideologies about war. Though Vonnegut and Morrison’s novels raise criticism and argue a need for reevaluation of our accepted cultural justifications for war, they provide no clear sense of what is truly worth fighting for. In a similar way, while Le Guin suggests that the acceptance of difference and the formation of relationships are necessary to incite change, she also does not let her readers forget how difficult achieving these ideals can be. Yet it may be enough for postmodern art to just offer us a critique of our society; the stories of Vonnegut, Morrison and Le Guin go beyond celebrating or demonizing our world in an attempt to foster real conversation about our national ideologies. One of postmodernism’s primary goals is to compel us to imagine for ourselves alternative ways of being in the world. By not offering us easy solutions, these postmodern authors encourage us to commit to human connection—the only means by which we can recognize each other’s needs and bring about universal change. War, in the context of the aforementioned novels, is what we have turned to in our inability to understand each other’s differences. In addition to exposing the ways in which we rationalize war, the postmodern shattering of master narratives

allows for the multiple voices and conflicting perspectives, which communicate those stories and lessons and are not heard often enough. Like Estraven and Ai, we must reach out and touch each other across difference in order to truly rebuild our world.



Dormant by Margaret Griffiths

VISUAL SURREALISM: A HISTORY AND ANALYSIS OF THE SURREALIST IMAGE

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VISUAL SURREALISM: A HISTORY AND ANALYSIS OF THE SURREALIST IMAGE

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IN HIS *MANIFESTO OF SURREALISM*, ANDRÉ BRETON DECLARED THAT THE MEDIUM OF SURREALIST PSYCHIC AUTOMATISM WAS AUTOMATIC WRITING. YET, DESPITE THE INITIAL RESISTANCE TO IT, IMAGE HAS SURPASSED TEXT AS THE PRIMARY EXPRESSION OF THE SURREALIST MOVEMENT. IN THIS ESSAY I DISCUSS THE DIVERSE VISUAL MEDIA AND METHODS THAT HAVE SUCCESSFULLY FIT UNDER THE UMBRELLA OF SURREALISM. I EXAMINE FOUR ARTISTS’ CONTRIBUTIONS: MAX ERNST’S *LA FORÊT*, RENÉ MAGRITTE’S *THE KEY OF DREAMS*, MAN RAY’S *MARQUISE CASATI*, AND RAOUL UBAC’S *THE BATTLE OF THE AMAZONS*.

DESPITE the initial focus on automatic poetry as the central practice of Surrealism, Andre Breton’s *Manifesto of Surrealism* sparked the influential addition of visual art to the movement.¹ *The Manifesto* outlined the underlying philosophy of Surrealism: it was to be a revolution opposed to bourgeois logic that resulted in wars and elitism—a movement that would extend beyond art with the goal of freeing the imagination.² Surrealism, as Breton explained it, valued the undervalued—“dreams, coincidences, correspondences, the marvelous, the uncanny; a reciprocal exchange, connecting conscious and unconscious thought.”³ The main medium of the movement was psychic automatism practiced through automatic writing. This technique involved allowing one to relax into a meditative state and write thoughts quickly without interference of the overactive mind. Breton and

his collaborators believed that automatic writing enabled the free flow of imaginative thought from the mind to paper, eliminating the logical reflective aspects of thought.⁴

Breton developed psychic automatism when the idea of a man cut in half by a window came suddenly to him - an evocative visual.⁵ Although it would be overly simplistic to cite this single point as the birth of Surrealism, this moment testifies to the importance of images in the beginning of Surrealism. Though the focus was on writing, Breton specifically noted the striking quality of visual descriptions in his praise of automatic text. In the *Manifesto*, he notes that his and Soupault’s writings in *The Magnetic Fields* contain “a considerable choice of images of a quality such that we would not have been capable of preparing a single one in longhand, a very special picturesque quality.”⁶ The initial exclusion

of visual art could not have been aversion the Surrealist image; his own praise is a testament to the importance of visual elements.

Despite this, visual art was not explicitly accepted as a valid Surrealist expression at first. The central concern was how to achieve the aims of automatic writing using images instead. Breton valued automatism in part because it presented thoughts directly, avoiding representation, which was “an invitation to deceit.”⁷ He and others wondered how paintings, which took careful planning and execution, or photographs, with their artistic manipulation and instantaneous representation of reality, could capture the quick flow of unfiltered thought. Visuals were present in Surrealist thought from the start, but could visual arts be a way to liberate the imagination in the way Breton believed automatic writing did? Many of these concerns were a result of mistak-

ing automatic writing as the sole and definitive practice of Surrealism. Although a defining characteristic of Surrealism is “psychic automatism,” Breton recognized this was not limited to writing, as long as the artist “proposes to express—verbally, by means of the written word, *or in any other manner*—the actual functioning of thought.”⁸

In painting and photography, images replaced words, although words were not necessarily excluded. Although an observer can not read through an image the way they could an automatic text, s/he can still observe the product of direct thought in a way similar to automatic writing.⁹ Surrealist visual art could have as much, if not more, depth as automatic writing and on multiple levels. On one level, the viewer could observe the objects and their arrangement, or one could focus on the technique, the intellectual meaning, or the interpretation of symbols and their own impressions of the painting. In addition to presenting the artist’s own inner thought, visual automatism could engage the observer as well.

Once Surrealism moved past the initial privileging of text over image, Breton increased the numerous photographs and paintings included in *La Révolution surréaliste*, a journal for Surrealist work, when he took over editing the later editions of it. This stands as a sign that he supported visual work as an expression of Surrealism.¹⁰ Breton’s position on visual art was especially clear after he wrote *Surrealism and Painting*.¹¹ In this text, he justified the creation of images as “a means for making the products of the imagination materially visible” and described seminal artists, such as Ernst, Picasso, Masson, Tanguy, Magritte, and Picabia.¹² In various ways, Breton had always acknowledged the importance of photography. He used photographs in his own work, most notably his Surrealist novel *Nadja*. Breton also endorsed Man Ray’s work as Surrealist and collaborated with him throughout the 1920s and 30s.¹² Eventually, with Breton’s public

approval, both photography and painting became closely associated with Surrealist art.

VISUAL SURREALISM EXAMINED

The painters Max Ernst and René Magritte, along with photographers Man Ray and Raoul Ubac, provide an interesting study of the diversity of Surrealist methods in the visual arts. In Max Ernst’s 1928 painting, *La Forêt*, a lone bird peeks out of the jagged, metallic trees that grate across the canvas and a large moon-like orb rises from the forest into the foreboding sky.¹⁴ A painting by René Magritte shows six panels with straightforward images—an egg, a shoe, a hat, a candle, a glass, and a hammer—each with a word written below that seems not to correspond.¹⁵ The two photographs show human shapes. Man Ray’s shows a woman’s face, double-exposed, confrontational; Ubac’s, a striking group of fighting female figures. Across media and method, these four works are joined under the category of Surrealism. As we compare these images, we ask, what unifies them? In this section, I will show how these artists’ contributions, though different in style, technique, and their interpretation of the Surrealism, each qualify as Surrealist art.

Much of Max Ernst’s contribution to Surrealism was an expression of Breton’s first definition of Surrealism that referred to “psychic automatism in its pure state.”¹⁶ Ernst responded to the challenges against visual Surrealist art by developing a series of automatic art techniques, such as frottage, grattage, decalcomania, and oscillation.¹⁷ Ernst describes his method as:

relying on nothing but the intensification of the irritability of the mind by appropriate technical means, excluding any conscious mental direction (of reason, taste, morals), reducing to the extreme the active part of the person who had been, until then, called ‘the author’ of works...It’s as a spectator that the author is present, indifferent or passionate, at the birth of his work, and watches the phases of its development...the role of the painter is to detect and project what is seen.¹⁸

Ernst’s description reminds us that the artist and writer utilize different tools, but to similar ends. Likewise the Surrealist artist and writer can use their tools to distance themselves from their skill and the premeditative aspects of their work. By doing so, Ernst was able to add more than one level of automatism, thus satisfying the main criterion of Surrealism.

La Forêt is an excellent example of Ernst’s automatic painting style. To create this piece, Ernst employed grattage. Similar to frottage,¹⁹ this method involved placing a canvas thick with paint on top of a textured surface and scraping the paint over the canvas. For *La Forêt*, the result is crooked rows of rough edged metallic strips in dark colors. In the center is a thin orb that appears to rise out of the metallic strips. After this first step, Ernst interpreted the painting by observing it and embellishing details that he saw. The bird in the bottom center of the painting was added after the grattage stage was executed. Through these steps, frottage seems to provide greater access to the imagination than automatic writing. In the first step, Ernst freed himself from purpose-driven painting; without a plan and without his traditional painterly skills, he was able to engage in the automatism Breton described. During the interpretive step, he made instantaneous automatic connections with the painting and thus allowed his imagination to guide him.

In addition to grattage and frottage, Ernst also used oscillation and decalcomania. Decalcomania is a process that Ernst developed in 1925. It consisted of spreading paint onto what was usually a smooth surface, placing the surface on a canvas and then separating the two. Ernst was free to manipulate the paint by adjusting the two surfaces while they were in contact with each other and by redistributing the paint by applying pressure to different areas. The paint from the first surface rubbed off onto the second surface, creating a layer of paint, which then functioned as an interpretable canvas. Oscillation was an-



Unseen by Kenny Barry

other technique he developed later in his career. This involved swinging a paint can by a string over a painting in order to free himself from paintbrush, pencil, or other traditional artistic tools. This technique inspired later movements of abstract expressionism, particularly Jackson Pollock. With his evolving methods of painting, Ernst achieved a degree of automatism called for in Breton’s definition of Surrealism.

Unlike Ernst, René Magritte did not strive for automatism—at least not the same kind as Ernst. Instead he planned his paintings with forethought and attention to their execution. In many of his paintings, he focused on juxtaposing ordinary objects to arouse the imagination and discover deeper meanings.²⁰ His inspiration for these objects often came from dreams and these turned into autobiographical riddles that he presented for viewers to work through. Magritte’s interpretation of Surrealism drew on Breton’s second explanation of the movement in the form of an encyclopedia entry: “Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought.”²¹ In “La Ligne de vie,” an autobiographical explanation of his work, Magritte explains the importance of Breton’s explanation of Surrealism and its lasting revolutionary force. He echoes Breton’s call to change the way people think by encouraging “investigation of areas which have been deliberately ignored or despised, and yet of direct concern to humanity. Surrealism claims for our waking life a freedom similar to that which we have in dreams.”²² In order to achieve this freedom, Magritte strove to reveal new and imaginative associations in the rearrangement of everyday objects and words.

A particularly interesting work to discuss is Magritte’s *The Key of Dreams*. In this painting, there are four objects, each with a word below it that does not always necessarily relate to the image: a suitcase reads “sky,” a penknife—“bird,” a leaf—“table,” and a sponge—“sponge.” For

these images Magritte used a particular type of realism in a schematic style similar to that of illustrations, which resulted in flattened images like those found in Giorgio de Chirico’s earlier paintings. The objects are clearly recognizable, but not necessarily realistic. This banality has an interesting effect on the viewer. By using a simple style, somewhat evocative of children’s books, the viewer is distanced from the objects, despite their familiarity of form. Magritte sought to free the imagination from predisposed associations to allow the observer new avenues of thought. By juxtaposing mismatched images and words, *The Key of Dreams* enables observers to make associations between the two, potentially unlocking their imagination. What could it mean to place the word “sky” under a painting of a suitcase? It was a challenge to observers to unlock this mystery, since Magritte refused to explain his paintings.²³

Magritte’s attention to words is also an important aspect of his work. He pointed out, “It sometimes happens that we are presented with something unknown simply by means of its name; we are faced with an obvious truth: the word can never reproduce the object, is foreign to it, seems to have nothing to do with it.”²⁴ Magritte worked to illustrate this belief in his paintings. By presenting the unexpected to the observer, he was detaching them from their usual logic. In this way Magritte achieves the same success as Ernst in realizing a Surrealist goal. Magritte’s work is a call to move beyond the expected, to transcend the traditional and arrive at a new creative, imaginative truth. By using familiar objects in unfamiliar situation, Magritte moves observers to a new understanding of the everyday.

Man Ray’s photographs are an expression of Breton’s understanding of Surrealism through both automatism and the technique of double-exposure, both of which aroused the imaginative unconscious. Man Ray used a number of photographic techniques—straight images, dark-

room manipulation, double exposure, negative printing, solarization, and rayograms—to achieve automatic as well as non-automatic photos. These methods drove photography away from representation and aligned them with presentation; just as automatic writing presented thought, Man Ray’s photography provided access to the unconscious by directing the viewer to make connections between the objects portrayed in his photographs and to reflect inward.²⁵ The frame cut out—edited—the world to get at an altered space between reality and dreams. By forcing our attention to a specific area within the frame of the photo, the observer focuses on what s/he cannot normally see. Photography changes our experience of the normal.

Man Ray’s 1922 photograph, *Marquise Casati*, aimed to present the world as symbol for our interpretation, which in turn revealed our unconscious thought. This photograph is best analyzed in terms of its effect on the viewer, although it can also be analyzed as an expression of Man Ray’s unconscious thought. The image is a woman staring straight into the camera. Her image is double-exposed; the result is a blurred, dreamy doubled-vision of her. Man Ray makes a Surrealist statement in his choice of both subject and method. As Rosalind Krauss suggests, his continual return to the female body as a subject supported Breton’s desire to join unconscious desire with reality.²⁶ The subject’s penetrating yet seductive stare is enlarged by the double set of eyes. By photographing the woman head-on, Man Ray forces us to acknowledge her as well as ourselves and our unconscious desires, whatever they may be. The image also serves as a jarring two-way mirror where both subject and viewer reflect one another. Within Man Ray’s frame, we find a double arrow pointing back into ourselves, indicating the real subject is within. The photograph stands as a sign for ourselves. As in a dream, by decoding the image, we decode ourselves. This idea contributes to the Surrealist interest in the desires and thoughts of the

unconscious.²⁷ It takes a photograph—something outside of and produced by us—to exteriorize our thoughts and better understand the interior of our minds.

Man Ray’s oeuvre is diverse. Some of his photographic techniques achieved a greater degree of automatism, such as the rayogram. A rayogram is the already-established photogram technique renamed after Man Ray. Creating a rayogram involved placing objects onto photographic paper and exposing them to light to capture an imprint of their image. Other of Man Ray’s photographs were unmanipulated, “straight” images of female figures, often his lovers or assistants. Through his use of these techniques and others, Man Ray’s career proves that although we can find similarity between Surrealist works, there is no style distinct to Surrealism.

Raoul Ubac was most involved in the Surrealist movement from 1936-1939, and worked with photography until he returned to drawing and painting in 1945. His photographs serve as important contributions to Surrealist visual art in that they alter our perception of ordinary objects. Ubac joined the movement as a photographer who focused on “stretching [the object’s] poetic significance to the fullest.”²⁸ He used various methods to portray normal objects in a different, stark way in order to detach their ordinary meaning from them, much like Magritte’s aim in *The Key of Dreams*. Ubac also used automatic techniques to achieve formlessness, which opened his photos to diverse interpretation. Like Man Ray, Ubac developed a few automatic photographic methods for his own work: *brulage*, petrification and solarization. Brulage was a method that involved exposing the image to heat from a burner, which “ripples and contorts the field of the photo...[and creates] suggestive imagery through the operations of chance.”²⁹ By doing this, Ubac moved the viewer’s attention beyond the object as such and achieved surreality.

Amongst Ubac’s additions to visual surrealism are his heavily manipulated photographs,

such as *The Battle of the Amazons*, created in the 1930s. This disorienting black and white image shows what appears to be a group of nude female figures with weapons in battle, facing away from the camera. Only some body parts are visible and highlighted in white; it is left up to the viewer to imagine their complete figures. Ubac used several stages of solarization and montage to gain this result. First he photographed and created a montage of a single model in multiple poses. Then he solarized the image and repeated the montage stage, adding images of various objects. Next he solarized the photograph again to alter and reverse the light and dark areas of the photo. With this combination of techniques, the resulting image is a violent, erotic arrangement. Eroticism was a recurrent theme in Surrealist art. By joining desire and violence, Ubac expressed two repressed elements of the unconscious. In her essay “Corpus Delecti,” Rosalind Krauss notes the changes in light distribution give a sense of the violation of personal space.³⁰ The distorted bodies conflict with our expectations of how photographed bodies should look. The effect is a disturbing, dream-like image that forces the viewer out of h/er ordinary experience.

Visual art was a successful endeavor for the Surrealist project and became the main expression associated with the movement. Ernst’s and Magritte’s paintings, and Man Ray’s and Ubac’s photographs, exist as examples of divergent yet successful approaches to realizing the aims of Surrealism. These artists’ differing techniques prove that Surrealism is more than a passing style; it is a movement that accommodates diversity of technique and purpose as well as the use of various media. Regardless of its success or failure to achieve true automatism, the strange, beautiful, marvelous juxtapositions found in Surrealist visual art contribute to a provocative, revolutionary movement in twentieth-century art.



THE POWER OF “WOMMANHEDE”

molly st. denis

OUT OF ALL THE CHARACTERS IN *THE CANTERBURY TALES*, GRISELDA IS THE ONLY PERSON WHO IS ABLE TO APPLY THE PRINCIPLES OF THE BOETHIAN PHILOSOPHICAL MODEL TO HER LIFE ON EARTH. THROUGH THE FIGURE FOR THE PHYSICAL EMBODIMENT OF TOTAL VIRTUE THAT LIVES INSIDE EVERY PERSON, ALSO KNOWN AS LADY PHILOSOPHY, BOETHIUS BEGINS TO UNDERSTAND THAT THE PHILOSOPHICAL MODEL ENCOURAGES ONE TO RENOUNCE WORLDLY ATTACHMENTS IN ORDER TO ACHIEVE THE “ULTIMATE GOOD.” GRISELDA, ABOVE ALL OTHER MEN AND WOMEN, IS ABLE TO ADOPT THIS PRINCIPLE FULLY ON ACCOUNT OF THE POWERLESSNESS THAT IS BORN FROM HER FEMININE SOCIAL POSITION. BY RELYING ON THIS MODEL AND RENOUNCING ALL ATTACHMENTS TO BOTH PEOPLE AND OBJECTS ON EARTH, GRISELDA BECOMES FULLY SELF-SUFFICIENT AND LIVES A LIFE THAT SHE BELIEVES WILL BRING HER COMFORT IN THE FUTURE.

LADY Philosophy’s advice to Boethius in his *Consolation of Philosophy* (approx. 524) encourages withdrawal from earthly concerns, both in the mental and physical aspects of life.¹ Within this book, Boethius learns to endorse human detachment from Fortune’s materialistic gifts, as Lady Philosophy represents the figure for the physical embodiment of total virtue that lives inside every person. However, despite the digestible moral lesson she imparts to Boethius by encouraging him to renounce his worldly attachments, he fails to apply this example to his own life. The reader is perplexed as to why Boethius cannot simply apply the philosophical concepts he has been advised to adopt in order to attain the “ultimate good.” On the contrary, Griselda in Chaucer’s *The Clerk’s Tale* (end 14th century) is able to adopt the Boethian Moral Philosophy. She

manages to renounce all of her earthly attachments, even though doing so means separating from her children. This fact begs the question: Why does Chaucer, the author, choose to depict a female, as opposed to a male, as the figure for full moral virtue? In this paper, I will argue that the reason Griselda is able to commit herself wholly to virtue by renouncing her all of her worldly attachments is due to the powerlessness that is born from her feminine social position.

In order to proceed with the line of reasoning endorsing the proposal that Griselda’s social position relates to her capacity for philosophical virtue, it must be confirmed that Griselda is, in fact, an adherent to the Boethian Moral Philosophy. One quality of this reason-based philosophy is the ability to avoid the “confusion of mind” that Boethius is afflicted with when he first encoun-

ters Lady Philosophy.² The *Consolation of Philosophy* states, “if one sees disorder in the universe, that is a result of one’s own failure of knowledge and understanding.”³ When Walter tells Griselda he plans to take their daughter away from her, “she noght ameved / Neither in word, or chiere, or contenance, / For, as it semed, she was nat agreed.”⁴ Griselda’s impassive response to this apparently devastating moment proves that she conducts her life in accordance with the Lady Philosophy’s advice by “[ridding herself] of hope and fear.”⁵ She even tells her husband that she does not have hope for anything — “Ne I desire no thyng for to have,” — and does not have fear of anything, — “Ne drede for to leese, save oonly yee.”⁶ This fact proves that Griselda knows not to depend on Fortune’s false gifts, including one’s children, as they are frequently taken away from

a powerless woman as easily as they are gained. Her knowledge of Fortune’s lack of dependability enables her to resist feeling grief when any “gifts,” including her children, are taken away.

Although Griselda enjoys many of Fortune’s gifts, such as her children, marriage, material possessions, fame, high office, power, wealth, honor, and respect gained upon her marriage to Walter, she never confuses these possessions with the “supreme good.”⁷ Her lack of disappointment at the removal of her temporal goods proves that she lives in accordance with the Boethian principle that “good fortune deceives, but bad fortune enlightens.”⁸ Griselda is able to preserve a complete indifference and detachment to both happy and unhappy earthly occurrences alike by simply accepting the lot that Fortune has brought her. She simply recognizes that there is “no constancy in human affairs” so everything she has may be lost instantaneously.⁹ It would be a mistake to define herself as “Walter’s wife,” for example, because even though her marriage appears to be a secure earthly attachment, her title as wife proves to be short-lived. Because of this fact, Griselda knows to seek happiness inside herself and not to treat these goods as the ultimate good or the path to happiness.

Despite all her earthly suffering, Griselda maintains her composure and clear-headedness by choosing to be unaffected by “the blinding cloud of worldly concern.”¹⁰ Her adherence to this philosophy enables her to avoid the “storms of life [that] inflate the weight of earthly care,” as her mind always remembers “its inward light” and thus does not perceive the universe to be in a state of disorder.¹¹ Hence, it is evident that Griselda understands that the supreme good lies within God and therefore cannot be found in false, temporal goods. She is therefore an example of a woman who lives in accordance with the commitment to reason inside herself, a faculty similar to the allegorical figure of Lady Philosophy who lives inside Boethius.

In order to understand the impact that

gendered social roles have on one’s ability to represent the principles set forth by Boethius in the *Consolation of Philosophy*, we must first define what the medieval Christian cultural image of perfect femininity looks like. In *The Clerk’s Tale*, Griselda is, on the most fundamental level, a daughter, wife, and mother who is born into a poor, humble village. What her future husband’s heart so acclaims about her is “hir wommanhede, / and eek hir vertu.”¹² Therefore, while performing her prescribed feminine social role, Griselda is expected to act with virtue “as wel in chiere as dede.”¹³ In terms of her actions, Griselda is expected to be silent, hard working, and diligent in completing her chores. Furthermore, she is to remain good-looking, to endure suffering on a daily basis, to act in an obedient fashion, and to attentively care for her loved ones. Most importantly, if she wants to maintain her role as wife to the lord, she must submit, in every respect, to his will.

George Kittredge’s sense that Chaucer’s version of *The Clerk’s Tale* is about “virtue of fortitude under affliction” simply substantiates my aforementioned proposition that Griselda is, in fact, a female figure for Boethian moral virtue.¹⁴ The “plesance of [Walter’s] herte” for Griselda’s virtuous womanliness presupposes that she conduct her life not only in terms of these kind, feminine actions but also that she carry out her deeds in a specifically feminine manner.¹⁵ She is expected to be patient, not to feel any sensual desire, not to intrude on the liberty of others — most especially her husband — and to act, at all times, in a fully “honest manere.”¹⁶ Although it is clear that Griselda’s actions and intentions within her social position are directed toward the supreme good, she makes certain not to “[boast] of any merit of [hers].”¹⁷

Therefore, it is evident that Griselda’s powerless social position is somehow correlated to her adherence to the Boethian Moral Philosophy. I agree with Hansen that Chaucer’s version of the story of Griselda emphasizes her “gentleness, her

meekness, her submissiveness” because these words “call attention to the heroine’s feminine powerlessness.”¹⁸ However, the question still remains: Why does Chaucer want to emphasize this specific aspect of Griselda’s character and relate it to her moral virtue? I suggest that Griselda’s choice to inhabit full social powerlessness by adhering to the Boethian Moral Philosophy provides her with a moral high ground at the expense of her political agency.

Since a woman’s “wommanhede” appears to be completely unrelated to her social power, Griselda is able to manifest the Boethian moral view in a way that men simply cannot. Lady Philosophy and Boethius (the character) agree that all of humanity desires true happiness. Therefore, in order to understand how Griselda came to adopt the Boethian Moral Philosophy, we must understand how adopting this moral view will lead her closer to the goal of eudemonia. By the end of *The Clerk’s Tale*, Griselda has risen from being the “poorest peasant to ruling aristocrat” by means of “becoming the honored wife of a wealthy lord and a coruler of his kingdom, through her archetypically acceptable behavior: utter submissiveness and essential silence.”¹⁹ Whereas it is a woman’s silence, submissiveness, diligence, and obedience that gain her power, it is a man’s commanding domination that expands his power. Therefore, if Griselda believes that gaining power will bring her true happiness, then acting in a submissive, detached way toward Fortune’s gifts would be more beneficial to her than acting in an outwardly controlling, dictatorial way. However, based on her actions throughout *The Clerk’s Tale*, we can suppose that Griselda does not believe that more power will bring her more true happiness. Therefore, Griselda is most likely not terribly concerned about her (lack of) social power, as she is aware that social power does not lead to the supreme good. Hence, if Griselda chooses to adopt the Boethian moral view, she has one less earthly connection than men — that of power — to renounce.

It is clear that men have very different societal roles than women do. Whereas a wife’s role in the marriage is to submit her power to her husband, a husband’s role is to use his power to dominate his wife. For example, in Walter’s citizens’ argument to their lord for why he should marry, they remind him to “Boweth youre nekke under that blisful yok / Of soveraynetee, noght of servyse, / Which that men clepe spousaille or wedlock.”²⁰ Similarly, Walter’s civilians’ tendency to address him as “O noble markys, youre humantee/Asseureth us and yeveth us hardinesse” demonstrates that men in high social positions, regardless of their marital status, are expected to act with vigor.²¹ This scene indicates that Walter, a soon-to-be married marquis, has enormous social pressure on him to be a strong guiding figure for his people, as they crave a leader that will ensure their safety and make them feel confident that he will protect them for years to come.

Unlike Walter, Griselda has never experienced what it feels like to possess non-transitory social power for a long period of time. Therefore, a woman’s ability to live up to her “wommanhede” does not interfere with her ability to adopt the Boethian model for virtue and true happiness. Whereas Walter defines himself based on his dominance, Griselda does not even have the opportunity to be fooled by Fortune’s false loan of power. In the same way that Walter controls his wife by using power in an effort to demonstrate his manliness, Griselda suffers and submits to his tasks in order to prove her womanliness. In the *Consolation*, Lady Philosophy states that one who is sufficient in all things will no longer desire anything as they will neither need nor want anything, including power. The adequate being will most likely be revered for the power naturally born from his or her self-sufficiency. In this way, Griselda completes every task sufficiently, regardless of its difficulty. This self-sufficiency brings about her ironic ability to be “strong...because she is so perfectly weak” which infuriates Walter.²² It appears that the more effective Griselda

is at fulfilling her female role, the more Walter tries to make her suffer.

Since Walter’s gendered social position leads him to believe that his identity and his happiness are dependent on his powerfulness, he resists passionately when Fortune begins to reclaim the power she had lent him. This resistance shows itself in the form of anger that leads to his incessant want to torture and test his wife after she gains some of his dissolved power. Walter’s anger seems to increase as he continues to test his wife after she has proven her “wommanhede” over and over. Perhaps his tests are a product of his anger once he realizes that having more power does not lead him to happiness, as there is always more power in the world to acquire. It is evident that Walter’s inability to let go of his attachment to power results in his failure to achieve the supreme good. This constant craving for more and more power becomes particularly apparent after he sees his wife unintentionally gaining some of the power he has lost. It appears as though Walter is resentful of Griselda’s self-sufficiency and ability to attain virtue, an intrinsic

value that, unlike the power that comes from high office, confers its true, perpetual worth to those who possess it.

Due to the gender difference in earthly attachments, it is considerably easier for Griselda than it is for Walter to surrender her meaningless, temporal power to her husband. This fact enables her to achieve true moral virtue, as she is able to

renounce her attachment to all things in the material world. This fact thus enables her to achieve true self-sufficiency, as she no longer is dependent on her worldly wants or needs. As a result, Walter’s power is no longer able to touch her; she has achieved true happiness inside herself and is therefore no longer affected by his attempts to punish her by renouncing her attachments to possessions to which he mistakenly assumes she is passionately connected. This fact alters

Walter’s perception of his own seemingly fleeting masculinity since the marquis’ gender-based self-definition depends, in part, on his ability to maintain dominance over his wife. It is significant to note that although Walter no longer maintains power over Griselda by the end of their marriage, Griselda does not possess power over Walter at the beginning of it. Griselda’s feminine social position has never enabled her to feel particularly attached to her social power. Therefore, unlike Walter, she can much more effortlessly abandon her attachment to the small amount of social power she holds. Griselda’s capacity to renounce her attachment to social power is what per-

mits her to obtain true virtue and to free herself from earthly wants.

Because she is an adherent to the Boethian Philosophical Model, Griselda’s lack of attachment to all earthly feelings causes her to be wholly unconnected to her suffering. When Walter kisses Griselda at the end of *The Clerk’s Tale*, “she for wonder took of it no keep; / She herde

SHE IS EXPECTED TO BE PATIENT, NOT TO FEEL ANY SENSUAL DESIRE, NOT TO INTRUDE ON THE LIBERTY OF OTHERS—MOST ESPECIALLY HER HUSBAND—AND TO ACT, AT ALL TIMES, IN A FULLY “HONEST MANERE.”

nat what thyng he to hire seyde; / She ferde as she had stert out of a sleep.”²³ I disagree with Hansen’s view that her “temporary deafness and stupor represent...her unwillingness to hear that the nightmare is over” since “any power she has lies in continuing to excel at suffering.”²⁴ If Hansen believes that Griselda wants to continue to suffer, then it can be deduced that Griselda finds suffering pleasurable. However, if Griselda is, in fact, a figure for the Boethian Moral Philosophy, then whether she experiences this suffering as a pleasant or an unpleasant sensation is irrelevant; a true Boethian woman can effortlessly renounce her worldly attachment to both types of feelings, as she is wholly divorced from passion in any form. Therefore, since Griselda fully embraces reason, she knows that anything she finds pleasurable is simply a fragment of her larger desire for the ultimate good and, hence, is disposable.

Even if Hansen is correct—in stating that Griselda feels desire for maintaining her earthly suffering, due to its ability to provide her with earthly power by keeping her from “[awakening] into the reality of her material, gendered powerlessness,”—such desire is essentially meaningless to her and can simply be renounced.²⁵ Instead, I propose that Griselda’s temporary deafness and stupor suggest her strictly Boethian desire to remain

stoical. In the Legend of Lucretia, the protagonist’s fainting before her rape symbolizes not a desire for continued suffering as Hansen might suggest, but rather a desire to “feleth no-thing,

neither foul ne fair.”²⁶ It is evident that both Lucretia’s rape and Griselda’s kiss are moments forced upon them that are rooted in earthly passions. As a strict adherent to the Boethian Moral Philosophy, it is not surprising that Griselda finds consolation in removing herself from the passion of the moment by fainting. Stoicism, therefore, provides her with a way to detach from potentially destructive feelings and thus secure her protection in the form of philosophical reason.

A mutual friend of Petrarch and Boccaccio from Padua was one of the first to read Petrarch’s modified version of Boccaccio’s *Tale of Griselda*. Breaking out in tears of compassion while read-

ing the tale, the reader recited words of the Satirist, Juvenal: “Nature, who gave us tears, by that alone/ Proclaims she made the feeling heart our own;/ And ‘tis our noblest sense.”²⁷ He appears deeply saddened by Griselda’s stoicism, as he believes that the feeling heart is the noblest sense. It is unclear whether his tears are produced out of sympathy for the seemingly intolerable amounts of suffering Griselda must endure or if they are out of pity for her inability to feel what he believes is the noblest sense. Regardless, this man, like Hansen, fails to acknowledge the fact that Griselda is anything but a pitiable character. Instead, I offer that her social position has enabled her

to become a powerful woman full of moral virtue who is on her way to achieving the supreme good because of her lack of attachment to her suffering as well as to the feelings inside her heart.

At this point, it is evident that Griselda’s gender has enabled her to feel no attachment to her social power. She understands that because no empire on earth rules all humanity, men who attempt to achieve the supreme good through obtaining power are doomed to fail. In other words, since power itself is inherently powerless, it will confer unhappiness to all who seek it. This knowledge, born from the lack of attachment to social power, enables Griselda to adopt a fully Boethian moral view. Walter feels that “‘liberty is seldom found in marriage,’ and that if he weds a wife, he must exchange freedom for servitude.”²⁸ Griselda, on the other hand, is familiar with servitude long before she weds Walter due to her female social powerlessness. Over time, her servitude has caused her to discover other ways to protect herself, as she has not historically had the liberty to make decisions about various significant matters in her own life, like whether or not she can keep her own daughter. Lucretia, too, is an example of a woman who is a prisoner to the desires of men. Although she, like Griselda, does not want to engage in the sensual, lustful act of “earthly delight” that Sextus Tarquinius so desires, she does not have the liberty that comes from social power to have it her way. It is clear from Lucretia’s faint that, as a woman, an effective way to protect oneself from the emotional injury that others’ actions cause is to remain wholly detached from all earthly incidents.

Griselda’s detachment from earthly entities causes her actions to be, according to Chaucer, intolerable. He states that “This storie is seydnat for that wyves sholde / Folwen Grisilde as in humylitee, / For it were inportable, though they wolde.”²⁹ Since it is clear that her emotional detachment protects her, expands her power, and helps her realize the supreme good, it is unlikely that Chaucer’s ambiguous wording implies that her actions are intolerable to herself. Instead, it is much more likely that her detachment to earthly connections is insufferable to men, as it serves to reduce their earthly power

over women, a capability to which they appear deeply attached. Likewise, if the line is intended to denote criticism that Griselda is an intolerable mother to her child in the earthly world, then “I blame hym thus: that he considered noght / In tyme comynge what myghte hym bityde, / But on his lust present was al his thought.”³⁰ In other words, whereas Walter’s social position enables him to think solely about his immediate pleasure causes, Griselda’s social powerlessness forces her to think about the future outcome of her actions if she wishes to protect herself from emotional or physical danger. Walter can feel “solaas,” or joyful comfort, simply by acting out his male social position. If Griselda wants to achieve such consolation, it is clear to her that she must live her life based on “sentence.” The Boethian Philosophical Model reassures this fact by proving that despite how monstrous or how pitiable she seems in the moment, continuing to detach herself will not only protect both her sanity and physical well-being, but will eventually lead her to the “supreme good.” It is Griselda’s womanly social position that enables her to adopt a model of Boethian self-sufficiency in an effort to protect herself. Chaucer, therefore, provides readers with a possible explanation to the tension between “sentence and solaas” in *The Clerk’s Tale*: Griselda is able to apply the practical Boethian moral lessons, or sentence, because doing so is crucial to her survival, or solaas. Griselda’s female social position enables her to act in a wholly reasonable way that does not necessarily feel pleasurable at the moment but that is able to secure her true happiness and comfort, a form of solaas, in the future.





ARTWORK

Baby Louise No. 1 and Baby Louise No. 2

Oil on panel

Each 20 ¾ x 32 ½ in.

LORIE ANN MONGI



Untitled works from the series *Commencement*
 Photographic image transfers - acrylic polymer and acrylic on paper
 Each 11 x 14 in.
CATHERINE HIGGINS

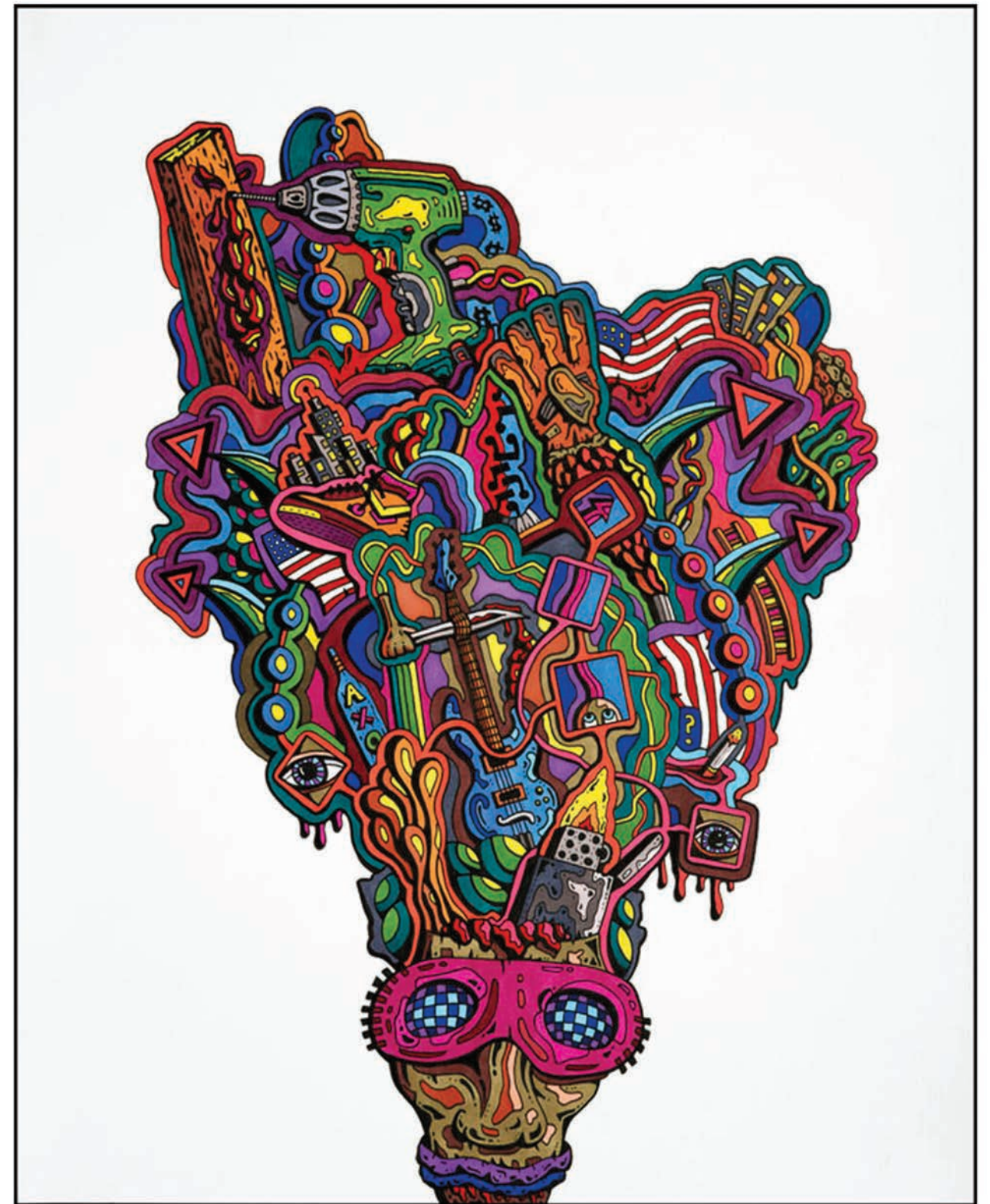


Untitled
KWESI KANKAM



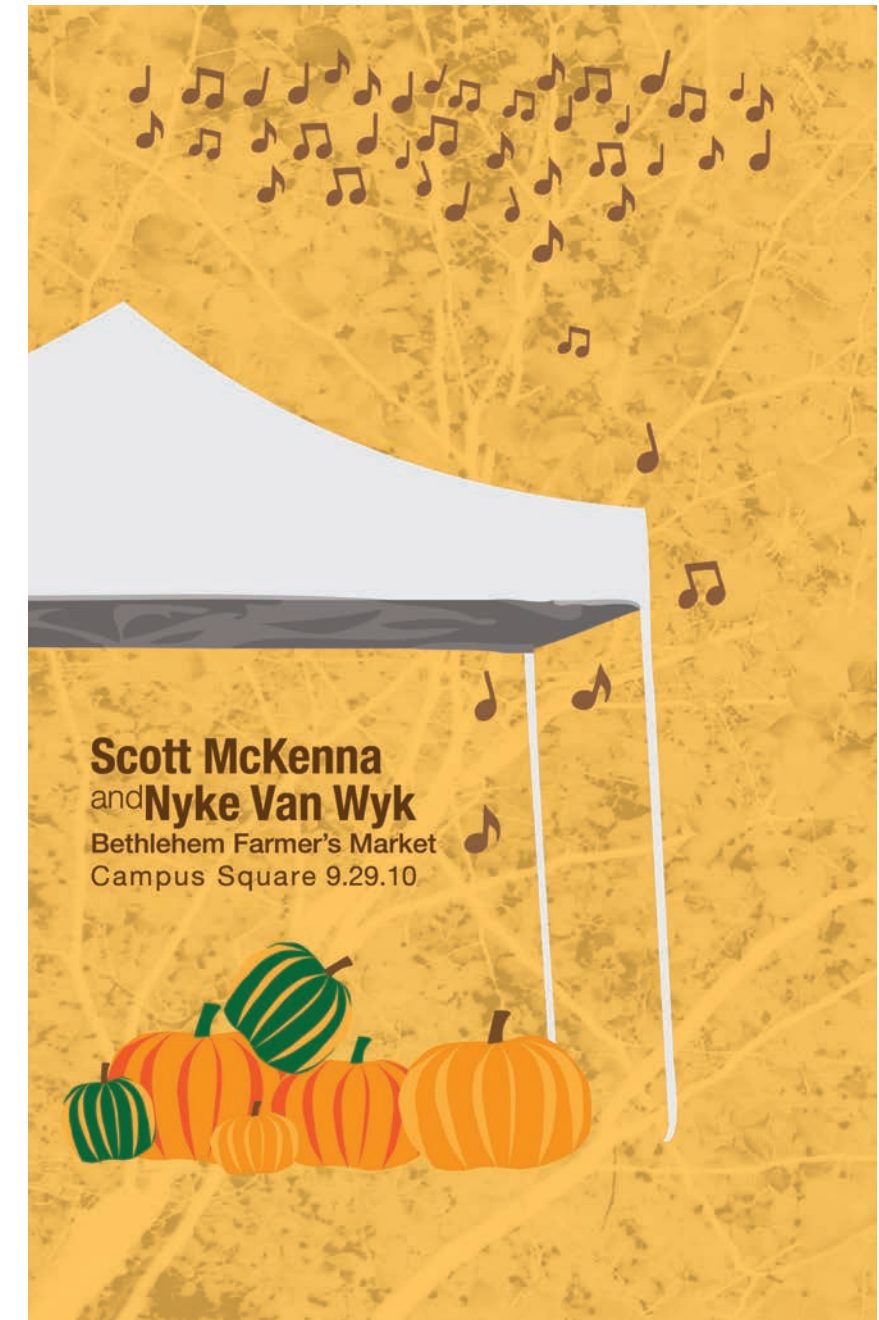
Above - *Leave a Message!*
Melted crayons
8 x 6 x 8 in.
KELSEY LIND

Right - *No Other Way Out*
Pen and marker on bristol board
14 x 17 in.
MATTHEW BURROWS





Water is Life
Poster
10 x 16 in.
HANA GLENN



Music at the Farmer's Market
Poster
11 x 17 in.
ELIZABETH COUILLARD

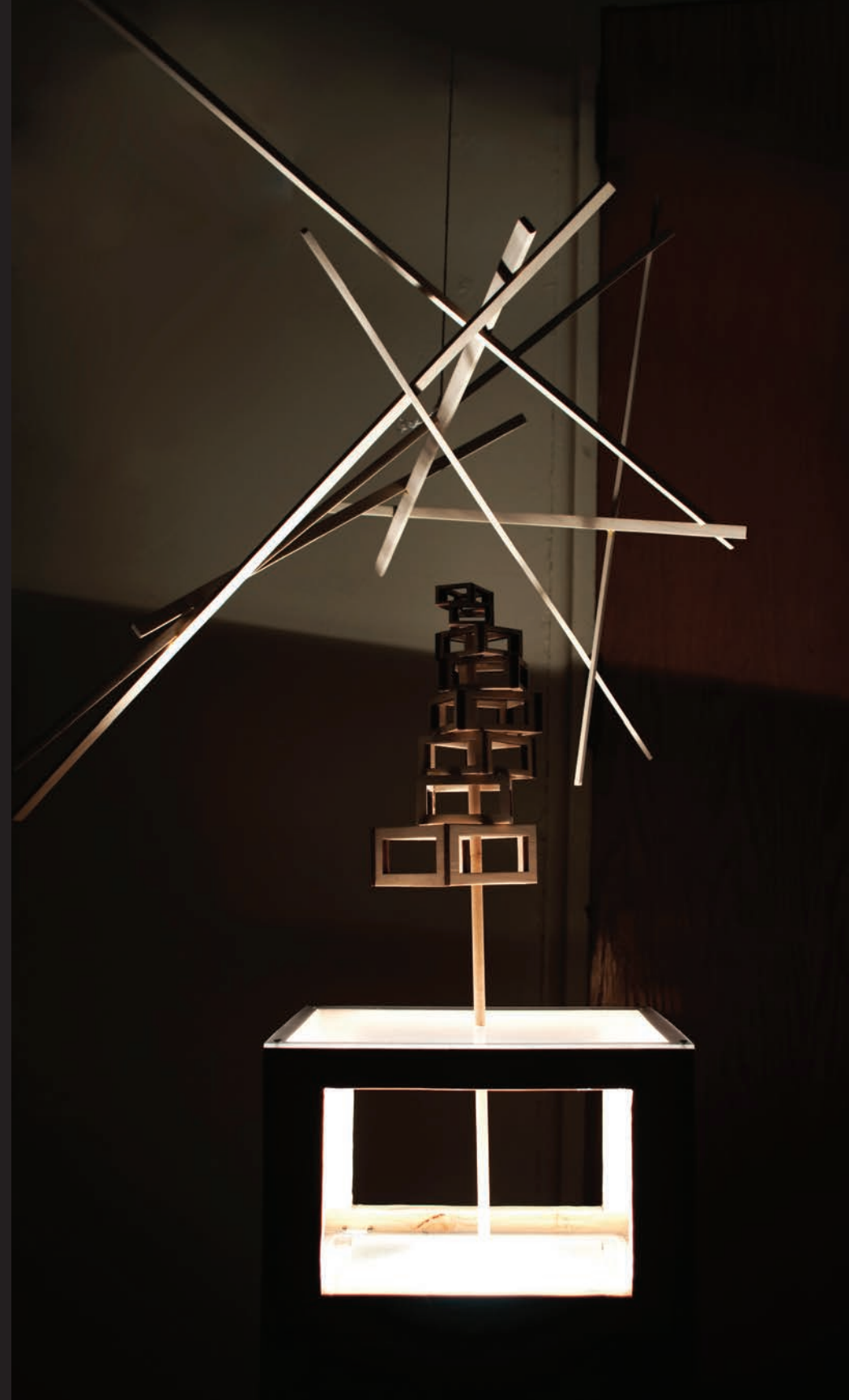
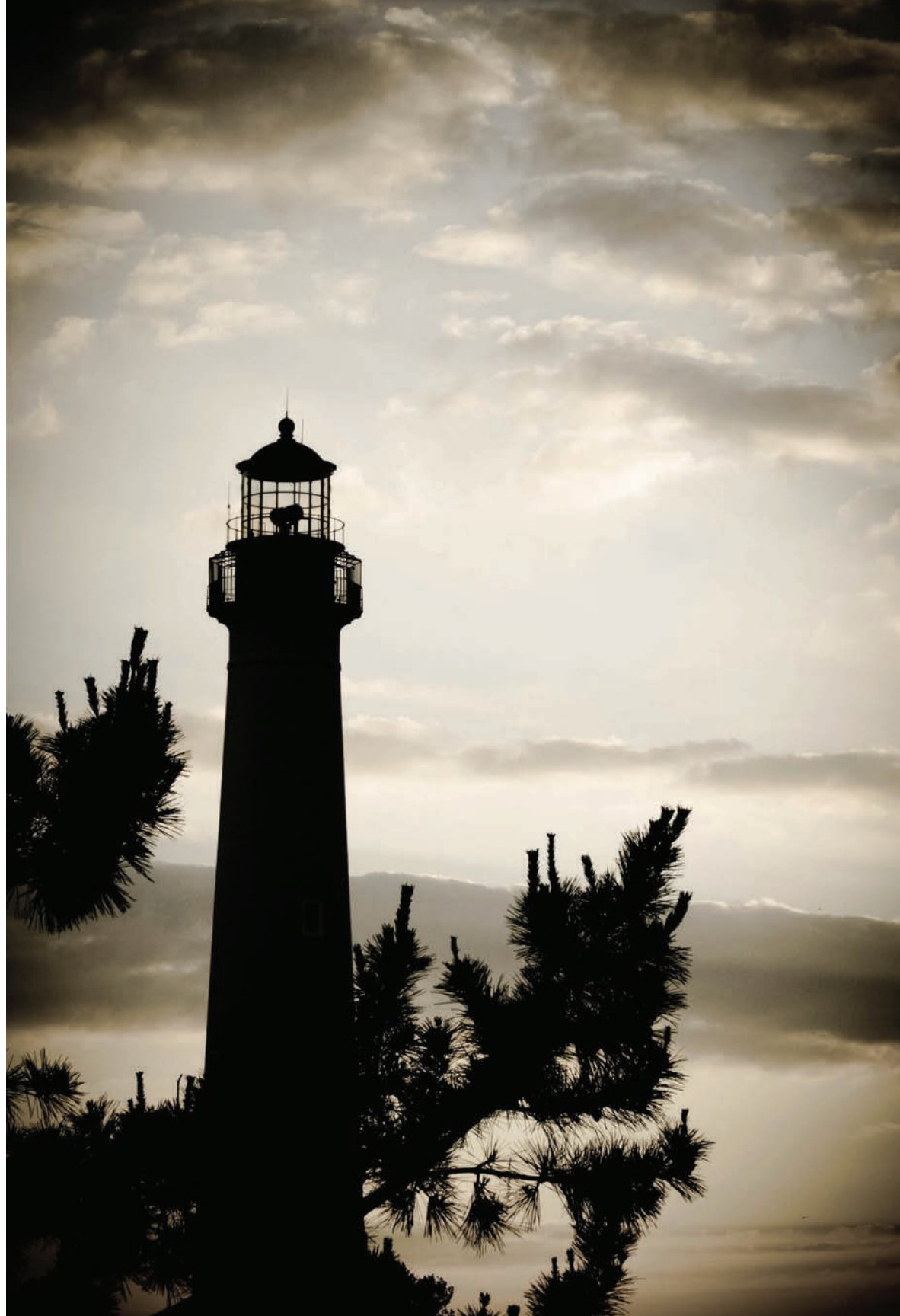


Arch of the South, Rio Baker, Patagonia, Chile
CHRISTOPHER LANGSTAFF



Abstract Form
 Prototyping foam, wood, automotive paint, coated wire
 11 3/4 x 7 x 7 3/4 in.
HEATHER K. SALWACH

Heading Home
GINA MASON



Empty Nostalgia
Wood, plexiglass, string, floodlight
Dimensions vary (base: 8 x 5 x 13 in.)
KENNY BARRY



This page - *Untitled*
Steel, pine
28 x 12 x 30 in.
KELSEY LIND

Right - *Lehigh Campus*
Digital photomosaic
14 x 9 in.
ALYSSA PASQUINI



THE ARCHITECTURE OF ROBERT VENTURI AND DENISE SCOTT BROWN: DEMOCRATIC AND DANGEROUS

ellen pierce

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AS THE POPULARITY OF MODERN ARCHITECTURE BEGAN TO DECLINE, POSTMODERNISM OFFERED A RADICAL ALTERNATIVE FOR HOW STRUCTURES MIGHT BE FORMED AND INTERPRETED. RATHER THAN IGNORING INFLUENCES OF COMMERCIALISM AND POPULAR CULTURE LIKE THEIR MODERNIST PREDECESSORS HAD DONE, POSTMODERN ARCHITECTS WORKED WITH THESE FORCES; LIKEWISE, INSTEAD OF SEARCHING FOR IDEAL FORMS STRIPPED OF DECORATION OR HISTORY, POSTMODERN ARCHITECTURE EMBRACED THESE QUALITIES. HOWEVER, MANY OF THE BUILDINGS THAT RESULTED FROM POSTMODERN INFLUENCES WERE NOT CONSIDERED TO BE AESTHETICALLY PLEASING. THE PROBLEM, IT SEEMS, IS IN THE TRANSLATION OF THEORY INTO FORM: BY EXALTING THE ORDINARY, THE REALIZATION OF POSTMODERN THEORY POTENTIALLY LEADS TO DYSTOPIA.

CHARLES A. Jencks, the British architectural theorist, famously wrote, “Modern Architecture died in St. Louis, Missouri on July 15, 1972 at 3:32 p.m. (or thereabouts) when the infamous Pruitt-Igoe scheme, or rather several of its slab blocks, were given the final *coup de grâce* by dynamite.”¹ While Jencks believed this to be the precise moment of modern architecture’s demise, counter-movements such as postmodernism had already begun to develop in the United States prior to the demolition of the Pruitt-Igoe public housing complex designed by Minoru Yamasaki. As modernism began to decline and eventually was declared dead, the question of what form architecture should take next arose. Postmodernism offered a radical alternative. Unlike modernism, which was perceived as European when it came to the United States after World War II, postmodernism, rising out of modernism’s ashes, was characteristically American.

The postmodern movement advocated for an architecture that was democratic and accepting of capitalism. Postmodernists wanted to work with the forces of commercialism and popular culture. Instead of searching for ideal forms stripped of decoration or the influences of history, postmodern architecture embraced history and was full of references to it. It could be ironic, complex, boring, ugly or banal. Postmodernism accepted consumer culture and wanted an architecture based on a multitude of references. While American architects were attracted to postmodern theory, many of the buildings that resulted from it leave much to be desired. Issues arose in the translation of the theory into architecture. Why is postmodern theory so attractive when the buildings that result from it are not? Is there a problem created in the translation of postmodern theory into actual buildings? By exalting the ordinary, does the realization of

postmodern theory lead to dystopia? The origin of Postmodernism is often traced back to 1966, when Robert Venturi published his book *Complexity and Contradiction in Architecture*. The postmodern movement grew out of a belief that modernism was lacking, too limited and without complexity; modern architecture was accused of ignoring the “experience of life and the needs of society.” In discussing modernism, and particularly the famous statement by Ludwig Mies Van Der Rohe, Venturi wrote, “The doctrine of less is more bemoans complexity and justifies exclusion for expressive purposes. It does, indeed, permit the architect to be highly selective in determining which problems he wants to solve.” Venturi believed that modern architects were ignoring many of society’s problems in their search for pure form. He believed that modern architecture did not adequately represent the needs and the experience of con-

temporary society, which was now too complex to be represented by pure forms.

Venturi proposed a new architectural style that embraced variety, complexity, unsolvable problems, and multiple and contradicting elements; he advocated what he called “both-and” over “either-or.”² Instead of a pure, unified architecture, Venturi advocated for one with many meanings. Contemporary society was complex, and its architecture should be too. Emphasis on client and context, which modernism had often excluded for a higher purpose, were now returning. Pure forms and building types that were supposed to be appropriate for any client or context were to be replaced by architecture personalized to the client and tailored to the building’s location.

As postmodernism developed, it was presented as democratic and welcoming of commercialism. Everything was architecture and eligible to be studied; vernacular buildings were worthy of the same scrutiny as a famous skyscraper. Sir Nikolaus Pevsner wrote in *An Outline of European Architecture* of 1942, “A bicycle shed is a building; Lincoln Cathedral is a piece of architecture.”³ Pevsner’s statement asserts that nearly everything that encloses space on a scale sufficient for a human being to move in is a building, but he applied the term architecture only to buildings designed with a focus on aesthetic appeal. Venturi disagreed; he claimed that everything from a cathedral to a gas station was worthy of study. Every element of the built environment is architecture, and as architecture, each element can be studied. His future work would continue to advance this principle. Furthermore, contemporary architecture could no longer be concerned with beauty in the manner that Pevsner discussed. The search for beauty became outdated in such a complex society.

Beauty was to be replaced by multiplicity of meaning in contemporary architecture. The increased availability of glass created a more transparent style of architecture; different parts

of a building could be viewed from within it. This transparency and the influence of overlapping planes found in Cubist art led Robert Venturi to develop overlapping facades which can be seen in his first built work, the Vanna Venturi House. Not only were multiple references, meanings, and contexts found in a single building, but also the facades of Venturi’s buildings themselves overlap.⁴ Many of his buildings are ones in which the facade is the main element and the building behind is simply attached to it. Here, facade becomes very important, and a variety of historical references can be found on Venturi’s facades. This type of design can be found in the early main streets of Western towns where extra-large, decorated facades were attached to simple buildings. In the Vanna Venturi house, built for his mother between 1960 and 1962, Venturi purposely ignores many of modernism’s formal conventions. Among the elements banned by modernism, he uses a broken saddle roof, creates a hip roof penthouse, and paints the home green. Furthermore, a variety of forms collide on the interior and exterior of the home creating conflict, complexity, tension, and awkward spaces.⁵ This is not a pure, ideal house form. Instead, the home is a clash of many forms each competing for consideration. While modernists had rejected illusion for purity of form, as evidenced by John Ruskin’s chapter “The Lamp of Truth” in *The Seven Lamps of Architecture*, Postmodernists embraced illusion, as well as decoration, meaning, and many other elements, in their architecture.⁶

Modern architects believed that architecture should be the framework for society, thus, creating the society that should be instead of that which was. There was a constant push for progress and the betterment of society. Architecture, they thought, could improve society or even cause a revolution. However, the social revolution never came in the United States. Architecture did not change society; capitalism conquered in America instead. Postmodern

architects accepted this reality and chose to work within it. Modernism was exhausted, overworked and bankrupt. The simplification of architecture into ideal forms had lost its meaning, particularly once the social revolution was improbable. Postmodernists believed it was time for society to move into a new era, one that embraced the principles of Mannerist periods. Postmodernism accepted society as it was and called for architecture expressive of this. Robert Venturi presented two reasons why complex architecture was necessary: first, the scope of architecture needed to be expanded to accommodate to the increasingly complex goals present in contemporary society; and second, the multiplicity of functional goals in buildings required a complex architecture.⁷ Buildings were no longer built for a single purpose; a building such as a casino could include multiple functions, such as restaurant, temporary housing, and entertainment.⁸ Thus, the search for pure or ideal forms was no longer a legitimate type of exploration for architects.

As the complexity of the functional programs of buildings increased, the expression of the function through the form of a building became more difficult to achieve. Due to technological advancements, buildings could span long distances without obstructing the interior with columns. Instead of expressing form, buildings became large boxes divided into many functions. Signs could be used to communicate the specific function of each particular box building, negating the need for the building’s form to express this. Venturi called these decorated sheds. A building of the old style of architecture where form follows function was called a duck.⁹

An infamous example of how anything in the built environment can be studied is the trip that led to the publication of *Learning from Las Vegas* by Robert Venturi, Denise Scott Brown, and Steven Izenour and the concept of the duck and the decorated shed. In 1968, Venturi and Scott Brown took their graduate seminar class at

Yale University to Las Vegas. They analyzed the Las Vegas strip, using it as an example of a typical American Main Street. This was the beginning of a process of classification and study of the built environment that would continue throughout Venturi and Scott Browns’ careers. This initial study caused quite a stir in the architecture community. Presenting a city infamous for immorality and unchecked capitalism as something that was quintessentially American offended many people. However, Venturi, Scott Brown, and Izenour thought that the notorious cityscape of Las Vegas exaggerated many of the principles they wished to explore; thus, Las Vegas was the best place to study them.¹⁰

What they found was a jumble of signs clamoring for attention along the freeway and big box buildings behind huge parking lots. Venturi and his associates were fascinated by the fast-moving automobile culture and its effect on the architecture of Las Vegas. The only buildings that were similar to those a person might see in their hometown were the gas stations, but even those were double in size because they needed to compete with all of the flashing signs of the Strip. This was architecture of symbol, not of space. Spaces were large, sprawling, and without meaning. Illusion was often used to make the spaces seem even larger or look endless; space in the modernist sense, as something sacred to architecture, was no longer relevant. The American Main Street was intensified and rearticulated at the Las Vegas Strip. Symbol dominated every part of this landscape because it was designed solely for a commercial purpose. Each sign had to be brighter, taller, and more extravagant in order to compete and draw in the consumer. On the Las Vegas strip, the buildings no longer conveyed meaning; signs were now very important elements of the architecture. Architecture was commercialized and made into a type of media.

At the time of the postmodern debate architecture was discussed as a means of communication, as though architecture were a type of

language. During the 1960s and 70s, the United States experienced a period of great technological advancement, but also tremendous political turmoil. These profound changes inevitably led to social and cultural changes as well. The question of what form architecture should take mirrored that of what form American society should take. Architecture began to be interpreted as a type of communication, one similar to that of a television set; a building could be interpreted as a screen transmitting messages. The debate about what direction architecture should take after the demise of modernism centered on what messages future buildings should be transmitting to people.

Charles A. Jencks and Manfredo Tafuri, an Italian architect and theorist, both discussed postmodern architecture in terms of language. In *The Language of Post-Modern Architecture* (1977), Charles Jencks wrote in defense of postmodernism:

A multivalent architecture, opposed to a univalent building, combines meanings imaginatively so that they fuse and *modify* each other. A multivalent architecture, like the inclusive building, makes use of the *full arsenal of communicational means*, leaving out no areas of experience, and suppressing no particular code (although of course any building is inevitably limited in range).¹¹

Jencks believed that in contemporary society a building could no longer be limited in the messages that it transmitted. The experience of America in the 1970s was of many conflicting ideals and of great changes, and he believed architecture should reflect the experiences of the people and of the time. There was no longer a singular image of an American; the multitude of experiences, beliefs, and opinions in American society was being recognized. Jencks defended postmodern architecture because he thought that it would produce buildings that could effectively communicate to contemporary American society in a way that modernist buildings could not. Postmodern architecture would be one of

many interpretations combining and altering each other in the process; it would communicate better than modern architecture.

In 1987, Manfredo Tafuri wrote a strong denunciation of postmodernism in *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s*. He wrote:

The desire to communicate no longer exists; architecture is dissolved into a deconstructed system of ephemeral signals. In place of communication, there is a flux of information; in place of architecture as language, there is an attempt to reduce it to a mass medium, without any ideological residues; in place of an anxious effort to restructure the urban system, there is a disenchanting acceptance of reality, bordering on extreme cynicism.¹²

Instead of seeing postmodern architecture as a desire to communicate to a more complex society, Tafuri thought of it as a barrage of information. This bombardment led to the deterioration of any effort to communicate. Instead of a message, there was an overwhelming amount of information, too much information for a clear message to be found within it. He criticized the idea that architecture could be a mass medium of communication similar to a television set. This is not what Tafuri thought architecture should be. He held architecture up to higher principles.

While other architects and theorists were discussing language, Tafuri was concerned with what was occurring in the world. Even though modern architecture had not created a revolution, it had strived to create a better society. This constant push to move forward and to progress was what Tafuri believed architecture should represent. People should constantly try to better themselves, and architecture should be a manifestation of this principle. Tafuri interpreted postmodernism’s acceptance of society at large as cynicism; it should strive to progress and better society instead. Tafuri saw postmodernism as commercial, shallow, vapid, and skeptical of society’s potential. Instead of moving toward the future, postmodernism was stationary. By

accepting society as it was, postmodernism made no effort to progress, advance, or change.

Many critics have also criticized Venturi and Scott Brown’s method of analysis and the translation of their theory into practice. Tafuri wrote that their theory “manages to justify personal figural choices.”¹³ One of the criticisms of Venturi and Scott Brown’s work is of their mixture of theory and practice, namely that by mixing the two they are creating theory to justify design choices. Their theory is compromised by their practice of architecture because the two are not independent of each other. Architecture is created to justify theory, and theory is created to justify architecture.

Deborah Fausch argued that while “they did possess a loose coherency,” Venturi and Scott Brown’s work “lacked a formal conceptual apparatus.”¹⁴ She goes on to say that the problem may also lie in what Venturi and Scott Brown were trying to theorize, the everyday. Fausch cites the work of a cultural theorist:

Gayatri Spivak has emphasized the “unconceptualized” nature of the quotidian. She has claimed that the very act of labeling a part of experience as “everyday” alters its fluid character and its immersion in an ongoing stream of events, substituting a hypostasized mental object formed according to the rules governing theoretical operations.¹⁵ Therefore, the problem with Venturi and Scott Brown’s theory was not only their mixing of it with practice but also with what they were trying to theorize. Because the quotidian are repeated activities common to a flow of daily events, people do not often analyze these actions as they are performing them. Instead, they are part of a pattern of daily life and are completed with little thought due to their common nature. Spivak says that by trying to conceptualize the everyday, the nature of it changes. These actions are fluidly moving through a stream of events and analysis of them disturbs their fluid nature. Any sort of analysis creates a caricature; the everyday loses its authenticity when conceptualized because an

unmoving object of inquiry is created in its place.

Another interesting criticism of Venturi and Scott Brown’s theory is raised by Fausch in “Ugly and Ordinary: Representations of Everyday.” She discusses the conflict of the high-art expertise of Venturi and Scott Brown being applied to the task of providing architecture for the people. As architects, Venturi and Scott Brown are members of the intellectual community; their ability to analyze the everyday was “inescapably compromised by the elite social position of architects.”¹⁶ Not only does the everyday resist theorizing, but also Venturi and Scott Brown were trying to create architecture for the common people without being one of them. This led to architecture that was confusing to both the architectural community and to the people.

In 1971, an informal debate developed between Scott Brown and Kenneth Frampton, a British architect and historian. It began with Frampton’s essay titled “America 1960-1970: Notes on Urban Images and Theory.” Like Tafuri, Frampton believed that architecture should provide an alternative to present forms rather than exalting the contemporary. Architecture should try to create a better-built environment than what is currently in place. Frampton questioned whether Venturi and Scott Brown were really catering to the tastes of the people and believed that the two were confusing the influence of large corporations on consumer culture with the wishes of the everyday American public. Who are the people? Do the forces of commercialism really reflect the desires of the common American citizen? Is commercialism the will of the people or the will of large corporations? Frampton believed that these forces were not wholly the will of the people. Therefore, there were major issues with Venturi and Scott Brown’s theory and architecture. Scott Brown answered this criticism in “Pop Off.” She wrote that popular culture was still a critical element in determining consumer capitalism; consumers choose which products they want and these choices determine

the flow, type, and appearance of products. Thus, consumer culture should be respected and utilized to determine architectural forms. While Frampton believed that architecture should create a framework for a better world, Venturi and Scott Brown believed this to be patronizing and misplaced. This debate over the role of architecture and its interaction with its users is still occurring today.

Although Venturi and Scott Brown claimed to be creating architecture of the people, their work was obviously polemical. As seen in the Vanna Venturi House and many other works, their buildings purposely agitated the architectural community. Fausch wrote:

Venturi and Scott Brown believed that a common language and common mechanisms of reception for architectural messages could be developed... But their belief that “reading” architecture by means of association to other known forms provides the basis for a commonly understood language of architecture seems belied by current practice. While the concept of architecture as communication is accepted by many practitioners as the principle underlying the design of forms, the content of the communications is often designed to disturb rather than confirm commonly held cultural patterns.¹⁷

Fausch states that architecture’s ability to communicate was accepted by many architectural professionals but that they used this communication to alter culture, not to respect or continue it. Architecture was being used in the manner of Tafuri and Frampton, not in the manner of Venturi and Scott Brown. Furthermore, the latter pair does not seem to be creating architecture in the manner of their own writing. If Venturi and Scott Brown’s architecture matched their theory, it would be bland and unprovoking. Their architecture should match the rest of the built environment in order to respect current trends in consumer culture. Instead, their buildings create a blurring of the line between the architect and the critic. Venturi and Scott Brown’s architecture

is one that is critical of popular culture and commercialism, not respectful of it.

Postmodernism may have begun with the publication of *Complexity and Contradiction in Architecture* in 1966, but what has happened to the movement in the more recent past? Is postmodernism steadfastly Venturism or has it changed in form? What did the application of Venturi’s original ideas produce? In 1995, Rem Koolhaas, a Dutch architect and theorist, wrote “Generic City” for publication in *S, M, L, XL*. In the article, he writes about the current state of postmodernism:

Postmodernism is the only movement that has succeeded in connecting the practice of architecture with the practice of panic. Postmodernism is not a doctrine based on a highly civilized reading of architectural history but a method, a mutation in professional architecture that produces results fast enough to keep pace with the Generic City’s development. Instead of consciousness, as it original inventors may have hoped, it creates a new unconscious. It is modernization’s little helper.¹⁸

Development in the United States was moving so quickly that large cities were popping up around the country in places where they had not existed before. These cities had no identity because they had no past. Their growth was so rapidly that little planning was done in the process of building them. The phenomenon of the Generic City was aided by postmodernism. Architecture was losing its value, and architects were losing their elite social position in society; architecture had become a business instead of an art. Postmodernists were architects who had traded their respect for money and their position in the intellectual community for a one in the business community. By accepting the trends of consumer and popular culture, they were no longer members of the intellectual elite; they were no longer innovative or progressive. In fact, even the polemical character of Robert Venturi’s work was being lost in the later postmodern era. Postmodernist architects had become bureaucrats; they were cogs in the

machine of capitalism. Generic buildings were quickly being produced to create generic cities. The forces of capitalism continued to revolve without being questioned.

Is this what we want our architecture to be? Is there poetry in the ambiguous, in the banal, in the ugly? By exalting the ordinary, are we creating bad architecture? Are we creating dystopia? Shouldn’t there be principles for what is good and for what is bad? We cannot accept everything as good. Modernism failed, but was postmodernism the correct choice for the future? There are many issues with modern architecture and with the architecture of Venturi and Scott Brown. The question of what architecture should be still remains open for debate.



DUMPING ON TONTO

faith roncoroni

UNTIL RECENTLY, ENVIRONMENTAL RACISM IN AMERICAN CULTURE HAS BEEN LARGELY UNACKNOWLEDGED; WHERE OTHER PREJUDICES ARE QUICKLY IDENTIFIED AND CONDEMNED, THIS BIAS HAS GONE UNCHALLENGED. NOVELS BY DON DELILLO, RUTH OZEKI, AND T.C. BOYLE TARGET THIS LACK OF AWARENESS BY EXPOSING THE WAYS IN WHICH MAINSTREAM CULTURE HAS BEEN EXPLOITATIVE OF INDIGENOUS PEOPLES. DELILLO AND OZEKI CITE RECENT EXAMPLES OF ECOLOGICAL INJUSTICE, FOCUSING ON THE LONG-TERM EFFECTS OF ENVIRONMENT RACISM, AND BOYLE USES HIS NOVEL AS A STEPPING STONE TO EXPOSE THE POTENTIAL PROBLEMS IN RADICAL ENVIRONMENTALISTS' ACTIONS.

FOR DECADES, the United States has carefully selected locations for hazardous testing. The country has also systematically decided upon the locations of waste management practices, like sites for toxic landfills. Not surprisingly, the people most impacted by these decisions, the people who the government chose to receive the brunt of the negative environmental and health side effects, are minorities. Due to their vulnerability, smaller numbers, and weakened political power, marginalized people become the ideal targets for this “environmental racism.” Despite mainstream culture’s ignorance and indifference of this issue, environmental racism is becoming more prevalent in the works of environmental authors. For instance, Don DeLillo, Ruth Ozeki, and T.C. Boyle each explore different ecological problems, yet they all refer to environmental racism. DeLillo’s novel *Underworld* focuses on the toxicity of waste manage-

ment practices in a consumerist society, but also draws attention to the contemporary issue of environmental injustice and its lasting effects. Ozeki portrays the impact of Genetically Modified Organisms on potato farmers’ families in *All Over Creation*, yet she examines how people misuse American Indian stereotypes to further their own agendas. And Boyle depicts the violence and sacrifice of activists in *A Friend of the Earth*, but through American Indian references, he questions the thought processes and goals of environmental radicals. Although each author emphasizes a different controversy, all three novels raise the topic of environmental racism by focusing on main-stream culture’s ignorance, indifference, and exploitation of indigenous peoples. DeLillo and Ozeki educate their readers by citing recent examples of ecological injustice and focusing on the long-term effects of environmental racism. In contrast, Boyle’s effort to reveal the misconcep-

tions of indigenous peoples leads to romanticism and exploitation; Boyle succumbs to issues of environmental racism that DeLillo and Ozeki examine by using the pervasive stereotypes of indigenous peoples to further his own cause, to deter others from environmental radicalism. The extremism that Boyle depicts in his novel hinders ecological progress and leads to a myriad of other, more severe consequences.

DUMPING ON TONTO

In the novel *Underworld*, Don DeLillo raises the issue of environmental racism by examining the dangers that American Indians lived through and still face today. His character Detwiler exposes Americans’ callousness, indifference, and ignorance of American Indians. Meanwhile, the interspersed historical recollections of plutonium and uranium mining refer to overlooked horrors of the previous and ongoing injustice toward

tribes. DeLillo not only informs the reader of environmental racism, but he forces his audience to reflect upon their own knowledge and responses to the outdated, yet contemporary, issue of environmental racism and its lasting effects.

DeLillo represents the United States as a culture driven by its need to over-consume, discard, and disassociate itself from its trash. Although the characters view their waste as an inevitable, everyday part of life, they simultaneously find it revolting and try to distance themselves from the pungent odors and discomfoting images of their garbage. As a result, the government dumps the trash in remote areas where only powerless people will experience the unpleasantness and possible dangers of these waste pockets. After admiring the construction site of a future landfill, Detwiler, a nonconformist waste theorist, exposes the average American's ignorance and callousness of the his waste dumping: "Detwiler sat in the middle of the rear seat, needling us about dumping our garbage on sacred Indian land."¹ Despite Detwiler's inclusion in visiting the construction site of the future landfill, he remains literally and figuratively separate from the other waste managers in the car. His physical position in the "middle of the rear seat" allows him to see the oncoming traffic, but it prevents him from being able to steer the car. Thus, he "takes a back seat" to conventional waste managers and their practices. From this powerless position he tries to persuade the other men in the car to consider how their decisions for waste placement impact others. More specifically, he raises the issue of dumping "garbage on sacred Indian land," but the other men in the car dismiss his qualms as an annoyance. He fails to penetrate their insensitivity to the American Indians' cultural connection of their sacred land to their spirits, ancestors, and ceremonial practices.

Not only is the idea of dumping filth in a holy place appalling, but placing a waste site on an American Indian reservation or boundary line is even more disturbing because native people

deeply respect the environment; natives make a conscientious effort to minimize waste and practice sustainability. To make matters worse, these indigenous people cannot escape the cycle of poverty resulting from their painful past of forcible removal and displacement. As a result, their financial situation leaves them vulnerable to accepting waste from others for a small payment, but they also lack the means to relocate if the landfill greatly decreases their quality of life.² American Indians' small numbers, powerlessness, and monetary insecurity make them targets to dump waste on, and Detwiler shows that Americans' pervasive prejudice and ignorance of natives enable this to occur. He refers to the iconic, disempowered American Indian character Tonto to draw attention to mainstream culture's misconceptions of indigenous peoples while forcing the men to question the depth of their own racism: "Bet you don't know the name of Tonto's horse. Come on, Sims. You know the white man's horse. Why don't you know the Indian's horse?"³ Since the waste mangers refuse to acknowledge how they take advantage of vulnerable and impoverished minorities, Detwiler shifts his persuasive focus to the American icon of the Lone Ranger. By referring to the American's hero sidekick, Tonto, Detwiler invokes the inaccurate and offensive stereotype of native peoples. He further emphasizes the men's careless and skewed view of American Indians when he asks them to name this marginalized character's horse, but the men remain silent. Detwiler forces them to examine their own misconceptions and neglect of minori-

ties through self-reflection. He asks them "Why don't you know the Indian's horse?" reminding them of their inability to recall the details of the American Indian when they know those of the white man, the character who most closely resembles themselves.

While DeLillo uses his characters to shed light on the environmental racism of dumping garbage on American Indian lands, he specifically employs Detwiler's sarcasm to draw attention to previous instances of the government's exploitation of indigenous peoples: "The more dangerous the waste, the more heroic it will become. Irradiated ground. The way the Indians venerate this terrain now, we'll come to see it as sacred in the next century. Plutonium National Park. The last haunt of the white gods. Tourists wearing respirator masks and protective suits."⁴ Like the beginning of his conversation, Detwiler plays off of American Indian stereotypes by claiming, "the more dangerous the waste, the more heroic it will become," as though suffering from the detrimental side effects of nuclear mining and waste leads to an honorable death. Detwiler subtly draws upon the

notion of American Indians seeking out prideful, yet inglorious and avoidable pains or deaths. This idea first appeared in early 20th century Western movies. Now seen as highly inaccurate and controversial, this popular genre of movies depicted American Indians as violent savages who unnecessarily sacrificed themselves in an effort to appear "heroic," mirroring Detwiler's insinuation that people will see the American

Indians' suffering from environmental contaminants as a foolish decision made by the tribes. They had an alternative—they could have just moved. In keeping with his focus on stereotypes, Detwiler refers to the native's reverence of the earth when he notes "the Indians venerate this terrain," simultaneously criticizing American's inability to value the land without depleting it of resources and shaping it to fit their desires. But he saves the most offensive stereotype of American Indians and indigenous religious beliefs for last: "The last haunt of the white gods." When the European explorers landed in what is now considered America, the indigenous people were startled yet respectful of the men's differences. They did not revere them as gods, despite popular belief, but treated them as honorable guests who received only the best victuals and gifts. In return the Europeans stole their land, brutalized their people, raped the women, enslaved them, and "traded" possessions by exploitatively exchanging worthless trinkets for the natives' precious metals⁵ or forcibly taking the indigenous' valuables and throwing beads at their feet in return.⁶ Once again Detwiler alludes to the ignorance and ethnocentrism of the mainstream white culture in the United States by referring to the erroneous history of the "savage" American Indians and the "god-like" white explorers.

Detwiler does not merely use sarcasm to reveal the inaccuracy and pervasiveness of society's stereotypes of American Indians. His sarcastic remarks also expose the injuries behind the United States "achievements," while holding the men accountable for their actions. For example, Detwiler equates a plutonium mine to a national park, portraying how the perpetuation of environmental injustice gets disguised as progress and protection while the men exemplify the ignorance that leads to such disastrous outcomes. By comparing the nuclear mine sites to a national park, a reserve of government owned land preserved for human recreation and animal safety, Detwiler mocks the United States'

admiration of its nuclear harvesting. Mine sites do not protect or provide enjoyment for people, especially those living in the surrounding area. Instead, these plutonium mining sites expose workers and neighboring communities to radioactive waste, which contaminates their ground water, pollutes their soil, infects their crops, and sickens their livestock, diminishing the length and quality of their lives.⁷ Through his previous comments pertaining to the environmental racism toward American Indians, it is apparent that Detwiler knows about the government's hazardous actions, even if its decisions do not directly impact him. Therefore, Detwiler ridiculously equates plutonium mining with a national park to emphasize the stark differences between these two entities. These nuclear mining activities remain hidden from public knowledge, harm various forms of life, and represent human's destructive impact, while national parks invite public observation, protect wildlife, and portray the beauty of the past. He employs this sarcasm to make the men targets of his contempt for environmentally racist practices, and to highlight society's failure to rectify these injustices through proper disposal and cleanup methods. Without proper research, knowledge, and motivation, these injustices will continue to exist and harm others. These injustices will continue to make these living conditions toxic until the only safe way to walk through the territory includes "wearing respirator masks and protective suits," to arm themselves against their own waste.

While Detwiler forces the waste managers to reflect upon the practices of their companies, DeLillo uses the men's ignorance to emphasize society's failure to ameliorate or even recognize the problems. If waste managers—men who maintain a position of power and knowledge in the profession of waste—overlook the harmful consequences of their own decisions, the typical American who is not confronted with his trash every day, is even less likely to become privy to this environmental racism. Therefore, DeLillo's

portrayal of the ignorant waste managers shows the pervasive ignorance and unconcerned attitude of Americans and their trash. And, in depicting these average, imperfect men as unaware, he allows his readers to find relief in identifying with them, because neither the characters nor his readers realize the devastating implications of their actions and their livelihoods. After luring the readers into false comfort by removing any sense of guilt for unknowingly injuring others, DeLillo criticizes them just as Detwiler reprimands the men. In short, DeLillo shows that ignorance not only fails to exonerate society from its deleterious actions, but also reveals the deep-seated indifference and racism still in existence.

ENVIRONMENTAL EXPOSÉ

Like DeLillo, Ozeki's *All Over Creation* examines how the prevailing misconceptions of indigenous peoples lead to the perpetuation of environmental racism. But, while DeLillo draws his reader's attention to the continuation and effects of dumping waste on tribal territory, Ozeki focuses on the way corporations exploit American Indians both for their resources and for their organic, stereotyped image. Ozeki reveals the continuation of environmental racism through historical inaccuracies that pervade the protagonist Yumi's old classrooms, and she explores the modern day exploitation of indigenous peoples for monetary profit.

The most poignant memory of Cass's childhood revolves around the traditional Thanksgiving play, which fosters a prejudiced, stereotyped view of American Indians, a view that perpetuates environmental racism. Cass's remembrance of the play not only exhibits the town's bigotry toward minorities by casting parts based upon ethnic features, but its horrendous misrepresentation of history allows society to ignore the racism of the past: "Yummy was always the Indian princess."⁸ Although the Fullers named their daughter Yumi (pronounced you-me) everyone in her school distorts her name into "Yummy." Even



Vertigo by Kenny Barry

her best friend Cass, who grew up next door and heard her friend’s parents say Yumi, transforms a beautiful Japanese name into a simultaneously child-like and sexualized English word. By Americanizing and mangling her friend’s name, Cass exposes the racism of mainstream culture while revealing her own subconscious discrimination of cultural differences. Cass knows how to pronounce the name correctly, yet she does not. The town reinforces its bigotry through its casting of Yumi as the “Indian princess” in the Thanksgiving play. Due to her darker skin and Japanese features, the teachers give Yumi the “ethnic part.” Not only does this typecasting portray the indifference of the teacher in fighting stereotypes, but by choosing Yumi for the main American Indian role, Cass believes that

the teachers further marginalize the American Indian students. She acknowledges the school’s negligence of its indigenous students by commenting, “It wasn’t like they didn’t have real Indians in school. They did.”⁹ From her claim, she reveals her main fault with the play — that indigenous students were not selected to play the American Indian roles. While she wants to empower the native students through the roles that more accurately relate to them, she fails to recognize the differences between tribes. Cass lumps all American Indian tribes together, ignoring the rich cultural diversity and lifestyles that set each group apart from one another.

Cass recites Yumi’s lines from the play, which reflect the culturally accepted yet inaccurate depiction of the relationship between American

Indians and white settlers. This biased depiction allows mainstream culture to ignore and continue its unjust environmental practices: “‘Noble Pilgrims,’ Princess Yummy used to say, ‘my people and I welcome you to our land. We know that your journey has been a hard one, and we will help you. Pray, take our seeds and plant them.’”¹⁰ Indigenous people did not speak English or even the same language as the white settlers, so they would not be able to articulate a formal greeting or invitation that the settlers would comprehend. Regardless, the word “pilgrim” refers to anyone embarking on a religious journey, and would not apply to the white settlers because most of them came to America in hopes of land and wealth. A young American Indian girl would not address white settlers either; instead, her father would

have her heavily guarded and protected her from the settlers.¹¹ American Indians did not welcome white settlers when they arrived, nor did they trust them. While historians have documented some peaceable feasts, interactions often began with an ambush, or led to theft, fighting, imprisonment, or rape.¹² Native peoples did not revere the settlers either, as the title “noble” or the gift of seeds signifies. Instead, indigenous peoples acted cautiously around the settlers, never fully trusting them because news of the white peoples’ mistreatment of American Indians circulated among the tribes.¹³ Although Yumi’s lines depict indigenous peoples as empowered and amiable, willing to aid the white settlers, they gloss over the history of violence, manipulation, and ecological injustice that American Indians suffered at the hands of white settlers. The misrepresentation of history and native peoples in the play allows mainstream culture to ignore the horrors of its country’s foundation, and view the past with a sense of pride, devoid of responsibility for reparations.

Mr. Elliot Rhodes, a teacher at the school, disagrees with its degrading, fairy-tale representation of American Indians and white settlers. He believes the play disserves those who experienced the anguish, and those who still suffer still from the devastation of racism that has recently been manifested in environmental exploitation. In his rant, he acknowledges society’s ignorance of American Indians’ past and explains how society benefits from the continuation of such historical fabrications: “It’s revisionist bullshit! It was genocide — we *stole* their land, and then we exterminated them. And now we call it Thanksgiving?”¹⁴ His crude language, emphasized words, and exclamatory tone reveal how passionately Elliot feels about society’s attempts to hide the unsettling injustice of the past and re-create a more pleasant and comforting history. And by calling the play “bullshit,” Elliot acknowledges society’s misrepresentation of history through its nonsense and lies. He exposes several forms

of injustice suffered by native people through strong language. “Genocide” and “extermination” refer to the violence and systematic murder of indigenous peoples. “Stole” indicates that American Indians did not foolishly give or squander land for trinkets, but white men deceived and took advantage of them. And in his outrage, Elliot poses a rhetorical question, daring anyone to disagree with him. His frustration surmounts when he asks Yumi: “Don’t you know anything about the Shoshone and the Bannock who’ve lived on this land for thousands of years, before there even was an Idaho?”¹⁵ Despite the historical glossing of Thanksgiving and indigenous peoples, Elliot cannot fathom how people who live near reservations, interact among natives peoples, and contaminate tribal land through hazardous farming practices, do not acknowledge the past and current marginalization of American Indians. But, in his effort to redeem the integrity of indigenous peoples by exposing the actual interactions between tribes and whites, he unleashes his angst on a fourteen-year-old girl who has been continually fed misinformation by adults around her. Although Elliot recognizes society’s ignorance and indifference, he fails to take pre-emptive measures to prevent the misrepresentation of native peoples or to confront those who disperse the propaganda to others. Instead, Elliot shrinks from confrontation and empowers himself by degrading and belittling a powerless girl, mirroring the way in which society benefits by repressing indigenous peoples.

Despite Elliot’s realization and horror of society’s continual exploitation of American Indians, he takes a job with an environmentally racist company that remains callous to the contamination of indigenous water and pollution of tribal land. When the native peoples complain, Elliot focuses on ways to manipulate these vulnerable minorities and use the misconceptions of American Indians to benefit the company:

Potato farmers were being sued by a local Indian tribe demanding compensation for groundwater

contamination from agricultural runoff. Shoshone, he remembered. . . He’d been pressing Cynaco to support InterTribal Agricultural Councils. Maybe he could even get a Shoshone spokesperson to endorse the NuLife — fewer pesticides mean clean water for our people, that sort of thing. Wisdom. Heritage. Indians always made for positive imaging.¹⁶

Elliot’s push for his company Cynaco to aid the farming practices of American Indians merely conceals his selfish motives. He has no interest in helping the tribes. Instead of diverting the runoff or cleaning up the water, Elliot ignores reparations and focuses on how he can benefit from these impoverished and vulnerable people. His selfishness surfaces in his first thought after hearing about a recent incident where the pesticides from the potato farmers’ crops contaminated the indigenous peoples’ ground water: “Maybe he could even get a Shoshone spokesperson to endorse the NuLife.” Since most American Indians live on desolate land under the poverty line, they become perfect targets for corporation manipulation, and in this case, their past negative experiences with pesticides will further motivate them to sell out their image to Cynaco.

The more Elliot thinks through his proposition, the clearer his racism becomes. In his slogan he uses society’s stereotypes of American Indians to his advantage, emphasizing the importance of community and the environment, two ideas often ascribed to native peoples. He does not care if he accurately portrays the Shoshone or if the company decides to capitalize on a different stereotype, implied by his dismissal of the idea as “that sort of thing.” Reverberating his callousness and disrespect of indigenous peoples, Elliot mentions “wisdom” and “heritage” as two other advertising techniques of tribal peoples. By simplifying and commercializing two core elements of their culture, Elliot reaches the pinnacle of his bigotry. He desires only to use the American Indians for their “positive image,” something that his company Cynaco finds them marketable for.

ESKIMO KISSES

Similar to DeLillo and Ozeki, T.C. Boyle also raises the issue of environmental racism in *A Friend of the Earth*, but he does so by examining a radical environmentalist’s inaccurate, prejudiced thoughts of indigenous peoples. Boyle explores mainstream culture’s pervasive delusions and egregious treatment of American Indians through his protagonist, Ty Tierwater. This environmental radical criticizes society’s desire to cling to its aesthetic and consumer driven culture despite the eminent environmental dangers of these practices, but he perpetuates another social issue while drawing attention to the suffering and helplessness of the environmentally conscious people who find themselves trapped in a consumerist culture. His stereotype of an American Indian tribe exposes mainstream culture’s ignorance and indifference to indigenous peoples. Tierwater notices that even though his current society faces the destruction of its environmentally harmful actions on a regular basis—the extinction of countless animals, the toxic air, and the severe weather conditions—people continue to maintain their cultural “traditions” of consumerism, wastefulness, and impracticality. For instance, despite his friend’s denial of the ecological damage in practices such as his frivolous Christmas decorating, Tierwater cannot see the “silver-foil angel” decorations without weeping into his “gauze mask.” The decorations remind him of his

WHEN AMERICAN INDIANS ARE RECOGNIZED OR MENTIONED, SOCIETY OFTEN MISREPRESENTS THEM OUT OF SELF-INTEREST — IN ORDER TO PORTRAY ITS HISTORY’S COLONIZATION POSITIVELY — OR OUT OF IGNORANCE — BECAUSE SOCIETY DOES NOT UNDERSTAND THE CULTURAL PRACTICES AND MODERN ISSUES OF THESE PEOPLES.

childhood, a time before he realized what people were doing to the Earth, before the world rapidly collapsed.¹⁷ But the angel decoration simultaneously represents consumerism, profligacy, man’s environmental destruction, and Tierwater’s past contribution to the devastation. Fashioned out of thin strips of metal, the silver-foil of the angel produces a glistening effect as the material catches and redirects the light. Since the surface is reflective, when Tierwater looks at it, he would be able to see his own image projected, forcing him to reflect upon his own environmental footprint. Although he did not always understand the ecological implications of his actions or try to live in a sustainable manner, when he sees the silver-foil angels Tierwater cannot appreciate the beauty or sentiment behind the Christmas decorations—he has become “utterly practical and unsentimental, as stripped of illusion as any captive of the Mohawk”.¹⁸ Tierwater uses the violent, savage stereotype of the Mohawk to describe the suffering that accompanies the realization of society’s environmental destruction and the notion of “captive” to illustrate the helplessness felt by the environmentally conscientious people who cannot escape the more pervasive consumer culture. Through this offensive, inaccurate depiction of the Mohawk, Tierwater acknowledges society’s responsibility for the ecological degradation, and criticizes society’s environmental ignorance, carelessness, and apathy while he

watches his friend decorate for Christmas. Tierwater ridicules society for not knowing about or caring for the environment, and, by looking down on them, he also elevates himself through his personal knowledge on the subject. In his efforts to seek environmental justice and empower himself, he exposes his own misconceptions of American Indians. When asked about the subject of his novel, Tierwater chooses a topic that he thinks his neighbor, an average American, would know nothing about. His neighbor not only surprises him with his familiarity with the Inuit, but the interaction reveals Tierwater’s ignorance of the American Indians that he refers to as Eskimos: “I mean it’s your lucky day, Tom. You’re staring at a man who spent two years in Tingmiarmiut among the Inuit—back in the days when I was working for British Petroleum, that is.”¹⁹ Despite Tierwater’s effort to end the conversation by choosing a subject that his neighbor would find unfamiliar, his neighbor proceeds to explain his involvement, while minimal, with this culture. The neighbor’s remark, “it’s your lucky day,” acknowledges the unlikelihood that they would both have an investment with the Inuit. Most people have limited knowledge of indigenous peoples because literary canon fails to include their writings, while the news rarely, if ever reports on current indigenous events. When American Indians are recognized or mentioned, society often misrepresents them out of self-interest — in order to portray its history’s colonization positively — or out of ignorance — because society does not understand the cultural practices and modern issues of these peoples. Important too, is the fact that Ty’s neighbor learned about the Inuit while mining for petroleum on their land. But, even though Tierwater’s neighbor was involved with the environmental racism of mining tribal lands, he shows a certain level of respect for the people by referring to the indigenous group by the accepted name of “Inuit.” Since he worked for a company that degraded indigenous land,

the BP employee’s respect for the Inuit remains problematic, but he still refers to Inuit appropriately while Tierwater unintentionally demeans the indigenous people through the derogatory slur of “Eskimo.” Ironically, Tierwater neglects the Inuit culture, which mirrors his own criticism of society for its unawareness and indifference to its ecologically destructive practices. Like mainstream culture, Tierwater remains ignorant to the lifestyle of American Indians, specifically the Inuit, because they do not only live in the United States. While this distanced view of the Inuit explains why Americans know so little about this indigenous culture, it does not exonerate them of responsibility for their misconceptions. Similarly, Tierwater’s displaced interest, lack of knowledge, and misunderstanding of the Inuit show that he views indigenous people as negligible. Contrasting his previous references of indigenous peoples as savage, marginalized, and unimportant, Tierwater venerates the Inuit’s lifestyle when faced with the realization of having to serve jail time. Although Tierwater’s thoughts reveal his desire to live among people who live in accordance with nature, he romanticizes and ultimately belittles this complex culture by depicting the Inuit as lawless, uncouth, and uncivilized: He wanted to tell her about the Eskimos, how they had no jails or laws and lived within the bounds of nature – they didn’t even cook their meat, because they had no wood or coal or oil, which is why they’d been called Eskimos in the first place: Eaters of Raw Flesh.²⁰ “Wanted” signifies Tierwater’s literal lack of ability to verbalize his desires. His information, too, is outdated, and shows a deficiency in his awareness of the Inuit’s modern lifestyle. But, by explaining the Inuit to Andrea, the woman he loves, Tierwater elevates himself from his vulnerable position because he functions as a sage. Unfortunately, the “facts” he contemplates sharing remain inaccurate and offensive. Primarily, he refers to the Inuit in the past tense,

as though they no longer exist. He also believes that the Inuit “had no jails or laws,” depicting the culture as uncivilized and unjust, as though the tribe does not have rules or methods of enforcement. In fact, American Indians establish counsels which create and enforce the laws, and all tribes, whether living on a boundary line or on a reservation, must follow seven of the United States’ main laws, most of which involve severe charges such as murder.²¹ This misconception of lawlessness also shows that he views the Inuit as completely distinct from the United States, its own laws, and its enforcement policy. He reiterates this view of the Inuit as distant and other through his language; he continually refers to the Inuit as “they,” excluding the group from his perception of “Americans” even though communities of Inuit reside in Alaska. Tierwater thinks that the Inuit live in accordance with the environment because the people abstain from ecologically harmful practices, such as burning resources out of convenience and desire since they “had no wood or coal or oil.” In reality, the Inuit’s land harbors a rich supply of resources, specifically oil. Governments and companies desperately need the oil and have exploited the indigenous people by mining the tribal land even though the oil’s extraction could result in significant health and environmental hazards. Finally, Tierwater continuously calls the Inuit “Eskimos.” He admits that he knows Eskimo means “Eaters of Raw Flesh,” but he overlooks the crude, uncivilized, and racist connotation associated with this word. Despite his demeaning comments, when Tierwater realizes that he must serve jail time, he reveres the Inuit and expresses interest in living with these indigenous people, or at least in adopting a similar lifestyle. He finds the Inuit way of life appealing because he views it as simplistic and environmentally safe, but his romanticism disserves the indigenous peoples of the Arctic and Sub-Arctic – he refuses to acknowledge the disintegration of their oral tradition, their increasing poverty and low graduation

rates that signify a struggle to adapt to industrialization, and the environmental exploitation of mining.²² Through Tierwater’s narrow-mindedness, Boyle not only exposes the ignorance of environmental racism, but he forces the reader to question the goals and thought processes of radical environmentalists. Are they appropriately informed? Do their actions contribute to environmental sustainability or merely displace the negative environmental impact from one issue to another? Who should carry the burden of our environmentally damaging choices and actions? Although Boyle avoids directly posing these questions, his novel focuses on radicals’ ignorance and ecologically detrimental actions. Therefore, contrary to DeLillo and Ozeki, who shed light on the perpetuation of environmental racism in an effort to motivate change, Boyle merely uses the issue of environmental racism as a stepping stone in revealing another problem—the role, reliability, justification, and success of radical environmentalists’ actions. DeLillo’s *Underworld*, Ozeki’s *All Over Creation*, and Boyle’s *A Friend of the Earth*, all examine environmental racism by referring to mainstream culture’s ignorance, indifference, and exploitation of indigenous peoples. DeLillo and Ozeki inform their readers of environmental racism’s long-term effects and cite current instances of environmental injustice. And, although Boyle also tries to expose mainstream culture’s misconceptions of indigenous peoples, he romanticizes and exploits natives by using tribal stereotypes to question the radical environmental movement, which he worries could lead to numerous, and sometimes even more severe, environmental consequences.



THE BLYTHE SOLAR POWER PROJECT

emily mead

MOST PEOPLE WOULD AGREE THAT THERE ARE COUNTLESS BENEFITS OF SOLAR POWER. HOWEVER, RECENT PROPOSALS FOR A LARGE-SCALE SOLAR POWER PROJECT IN THE CALIFORNIA DESERT HAVE RAISED CONCERNS ABOUT PROBLEMS OF ENVIRONMENTAL JUSTICE. THE BLYTHE SOLAR POWER PROJECT, ONCE BUILT, WILL BE THE LARGEST SOLAR POWER PLANT IN THE UNITED STATES TO DATE. HOWEVER, IT THREATENS THE RIGHT TO ETHICAL LAND USE, AS NATIVE AMERICAN TRIBES MAY EXPERIENCE THE DESTRUCTION OF THEIR CULTURAL AND RELIGIOUS SITES EXISTING WITHIN THE PROPOSED PROJECT LOCATION. BY CONSIDERING THEORIES OF SOCIAL JUSTICE, THIS THREAT CAN BE APPROPRIATELY IDENTIFIED AND ADDRESSED.

MOST PEOPLE would agree that there are countless benefits to solar power. However, recent development and proposals for large-scale solar power projects in the California deserts have raised concerns about problems of both ecological and environmental justice. Environmental injustice refers to the unequal distribution of environmental burdens that tend to affect minority or low-income communities disproportionately.¹ Using the Blythe Solar Power Project as a case study, this paper attempts to address these dimensions of the project—specifically, its impact on Native American communities in the Blythe, California region. The principles of environmental justice call for the right to ethical, balanced and responsible land uses, the right to participate as equal partners at every level of decision-making, and recognition of a special legal and natural relationship of Native American Peoples to the U.S. government through laws

which should affirm their sovereignty and self-determination.² However, the Blythe Solar Power Project violated these principles of environmental justice. As a result Native Americans will suffer the potential destruction of their sacred sites existing within the project’s proposed location.

Solar Millennium and Chevron Energy Solutions proposed the construction of the Blythe Solar Power Project (BSPP), a thermal electric power generating facility on Bureau of Land Management (BLM) public land in the Southern California Mojave desert. The California Energy Commission (CEC) gave the project approval in September of 2010 and the BLM subsequently followed suit. Construction of the solar power plant will began in December 2010. According to the final environmental impact statement for the project, it will have an expected total output of 1000 Megawatts and will provide power for about 800,000 homes.³ In addition, the BSPP will

be the largest solar power plant in the United States to date. Its construction and operation will disturb 7,030 acres of natural desert land and will utilize solar parabolic trough technology to generate electricity.⁴ Arrays of mirrors will collect heat from the sun and refocus the radiation at a central point. Next, water will be heated to high temperatures and piped through a series of heat exchangers to release high pressure steam. Electricity is produced through a traditional steam turbine generator.⁵

The prehistoric and cultural landscape of the Mojave Desert is made up of trails, geoglyphs, cleared circles, rock rings, other desert pavement features, rock art sites, and artifact scatters.⁶ The CEC and BLM estimate that 200 cultural sites and historic resources exist in the proposed project area. However, representatives from the Chemehuevi and Ft. Mojave Indian Tribe have stated this estimate is “way off” and that over 1000 sites ex-

ist.⁷ Cultural and historic resources found within the project site include pots and chipped stone flakes that are evidence of tool and arrowhead making.⁸ However more importantly the Blythe area also contains sacred geoglyphs, large pictures of human figures or animals, which are of critical importance to Native American tribes and are considered central to their history.⁹ The geoglyphs, also called Intaglios, at Blythe were formed when ancient Native American tribes cleared soil and rocks on the ground in order to create large-scale images that can be seen from the air.¹⁰ This prehistoric rock art was closely tied to the natural surroundings and its spiritual or cosmological context at the time it was made.¹¹ Lower Colorado River geoglyph and rock art sites may represent prehistoric ceremonial centers, placed along a route between sacred places.¹² These sites are also considered by lower Colorado Native American tribes as depicting actual events of the gods and images of the creator.¹³ Local tribal members have maintained the geoglyphs at Blythe.

However, the BSPP threatens the right to ethical and balanced land use, as Native American tribes will potentially experience the destruction of their cultural and religious sites existing within the proposed project location. Since the power plant is being built on public land rather than a reservation, Native American tribal jurisdiction is limited. Some geoglyphs at Blythe are well known and already

protected; however, the geoglyphs that may be damaged by the solar project are not guaranteed the same protection. The probable damage to the geoglyphs within the BSPP location is not considered a significant impact under CEQA since the law uses the California Register of Historic Resources (CRHR) in determining the historic or cultural significance of a resource. These geoglyphs currently do not exist on the register and are defined as ineligible to be added to it for reasons discussed below.¹⁴ The only recommendation provided by the CEC is to maintain historic information about the resource if it is destroyed. The CEC Staff Assessment explicitly states that additional avoidance of these figures is not a realistic option despite their importance to the Native American people.¹⁵ A specific geoglyph, the Kokopelli figure, could potentially be built over or being damaged during construction of the Blythe project since it is not currently protected. Kokopelli is a fertility deity that is typically depicted as a humpbacked flute player and presides over childbirth and agriculture. This image has been venerated by some Native American cultures, especially those in the Southwestern United States.¹⁶ Not only are these images considered sacred, but so is the entire landscape that they occupy.

Several groups and individuals attempted to protect these sites from solar power development. Chemehuevi elder Phil Smith of the Colorado River Indian Tribes and Fort Mohave

Indian Tribe representative Rev. Ron Van Fleet put their efforts into fighting the Blythe Project, which they claimed would devastate much of the local tribes' history.¹⁷ They believe that the sacred land of their ancestors merits protection. In addition, historian Alfredo Figueroa made it his mission to protect the geoglyphs and worried that solar projects such as Blythe would do significant harm.¹⁸ The proposed location of the BSPP appears to considerably overlap with the position of the geoglyphs and prehistoric trails. The large number of proposed energy projects in the region has led to unbalanced land use and has presented difficulties for Native Americans who wanted to preserve sacred lands. Some tribal members expressed concern about the excessive number of solar projects being planned for the area. In addition, tribes did not have sufficient time to examine and respond to thousands of pages of environmental documents; they were also concerned because, in several cases, the government wouldn't decide how to deal with the loss of cultural resources until after projects were approved. Another issue was that the BLM fast-tracked approval for the BSPP and other projects in the area so they would qualify for federal stimulus money.¹⁹ This placed additional constraints on Native Americans in efficiently dealing with the BSPP and other energy projects. The cumulative impacts of these projects will affect Native Americans disproportionately in that a majority of their sacred sites exist on the lands where these projects are being proposed.

The project's approval process violated Native Americans' rights to participate as equal partners at every level of decision-making. Section 106 consultation with the Native Americans was initiated with the BSPP due to the existence of their cultural resources within the project area. During the formal consultation session, Native American tribes expressed difficulty in responding to solar developments and meaningfully participating in the section 106 process.²⁰ The coordination of section 106 under National

Environmental Policy Act (NEPA) requires federal agencies to take into account the effects of their undertakings on historic properties and afford a reasonable opportunity to comment. It must also plan to involve the public and identify other potential consulting parties.²¹ Former Los Angeles City Planner and member of La Cuna de Aztlán Sacred Sites Protection Circle, Jim Guerra, commented on how the BLM ineffectively followed these guidelines. He stated that comments were not seriously considered during public hearings, and he felt that agencies were simply attempting to get through the legal process rather than meaningfully responding and considering input from the community. He noted that the agencies were consulting with tribes outside of the area and were not meeting directly with the group containing a memorandum of understanding. Guerra also claims that the Mojave tribe did not play a significant role in consultation since they could not be reached when the agencies initially attempted to contact them by email and phone, suggesting a lack of effort at reaching out to other potential consulting parties. Additional complaints regarding limitations in the Section 106 process included language that was too technical and complicated and consultations that did not provide concise and clear statements of the potential impacts. Tribes were continually referred to the Internet for more information. However, many tribal members do not have access to this resource, and the information presented in official documents on the project was both lengthy and difficult to understand.²² Poor outreach methods by the agencies and a lack of an honest effort in informing potentially affected groups illustrate the ineffective attempts at meaningful participation.

In addition, Native American sovereignty and self-determination were violated and the specific religious needs of Native Americans were not met. While many tribal members consider the kokopelli figure and other geoglyphs to be sacred sites, the protections afforded by



California cultural and historic resources laws do not apply to these features. Therefore, the federal agencies claim that they cannot require avoidance or mitigation of impacts to them.²³ The BLM and CEC assert that the geoglyphs are of recent origin, based on aerial photography that appears to show that they did not exist fifty years ago. CEQA requires that a resource be over fifty years of age or be exceptionally significant in addition to fulfilling other criteria in order to be eligible for protection under CRHR.²⁴ Archaeologist Alfredo Figueroa claims, however, that these formations were recently restored and are not the age claimed by the agencies.²⁵ Regardless, many tribal members feel that oral history is more important than what these photos supposedly depict and believe the geoglyphs still require protection.²⁶ There is currently debate over whether the planned location of the project would impede on the geoglyphs, however, it seems likely they will be affected at least to some degree.

ENVIRONMENTAL LAWS

Several environmental laws fail to address the injustices associated with the BSPP and do not ensure that procedural and substantive justice is achieved. Native American tribes are increasingly limited by the structure of statutory law. The failure of current laws in effectively addressing environmental justice concerns facilitates the continual violation of the principles of environmental justice. First, the present regulatory process under NEPA does not adequately ensure procedural justice due to a lack of meaningful participation of affected parties. Secondly, the Equal Protection Clause presents a difficulty in proving discrimination relating to facility sitings that may be in violation of ethical, balanced and responsible land use. Lastly, cultural and historic resource laws are inadequate at protecting sacred sites and cultural resources on public lands. The specific nature of these laws fails to fully safeguard the specific religious needs and self-

determination of Native Americans. Limitations in handling environmental injustices relating to the BSPP are evident in the NEPA/CEQA process, the Equal Protection Clause, and laws regulating the management and use of cultural and historic resources.

A combined CEQA/NEPA document was jointly prepared by the CEC and the BLM to evaluate the potential effects of the project. If a project such as Blythe is determined to have potentially significant environmental impacts, then an in-depth Environmental Impact Statement (EIS) is drafted by the primary agency in order to determine whether it is approved. Often alternative actions are listed and may be chosen over the original plan. NEPA and CEQA are similar laws which both serve to examine and weigh potential environmental consequences of proposed government actions. However, CEQA is more substantive in nature and requires that planned mitigation measures be implemented when needed, while NEPA places more emphasis on the alternatives analysis but does not require agencies to select the alternative that maximizes environmental protection. Executive Order 12898 was passed in 1994 and requires federal agencies to include an environmental justice analysis in the decision-making processes. This specifically includes addressing disproportionately high adverse human health or environmental effects of its activities on minority and low-income

populations. The EO is relevant in improving NEPA with respect to environmental justice concerns and emphasizes the importance of NEPA’s public participation process, requiring that federal agencies provide opportunities for community input in the NEPA process. Agencies are also directed to identify potential effects and mitigation measures in consultation with affected communities, and need to work to ensure effective public participation and access to information.²⁷ The injustices associated with the BSPP suggest that gaps still exist in the NEPA/CEQA process with respect to meaningful public participation, and that the participatory provisions outlined in EO 12898 are often not met.

The NEPA and CEQA decision-making process does not ensure one’s ability to equally participate and provide meaningful input. Therefore, procedural justice, as well as the mitigation of significant impacts relating to the community’s concerns, are not assured. The U.S. Commission on Civil Rights emphasizes that despite efforts by the federal government to involve the public in decision-making through directives, programs, and laws, tribal members continue to express frustration over

the absence of meaningful involvement in decisions that affect significant aspects of their life.²⁸ For example, EO 12898 does not explicitly define what effective public participation consists of

and is generally ineffective at fostering meaningful participation. The lack of enforcement power and mandatory activities within the order do not provide incentives for agencies performing a NEPA analysis to effectively comply.²⁹ In addition to these limitations, NEPA’s public participation guidance is “merely procedural, and agencies’ public participation programs and policies are generally discretionary.”³⁰ The BSPP demonstrated the ineffectiveness of the NEPA/CEQA participation provisions in facilitating meaningful input. Although consultation was initiated with Native Americans on properties of traditional cultural importance for the BSPP, this failed to ensure protection of those resources. Specifically, deficiencies in ensuring meaningful participation were manifested in poor outreach methods, a lack of an honest effort in informing the public, and ineffective approaches at consultation. Another crucial point is that tribes are currently not provided any definitive power in determining the outcome of project decisions existing on public federal land, and the ultimate decision is placed on the agency. However, public participation creates an opportunity for the affected communities to influence decisions; therefore, it is critically important that their voices are not only heard but are also key factors in determining the outcome of decisions. Ensuring that potentially affected groups are able to express their views and positions in a forum that is meaningful can help to achieve substantive justice and specifically the mitigation of significant impacts such as the protection of sacred sites.

THE EQUAL PROTECTION CLAUSE

The Equal Protection Clause of the Fourteenth Amendment represents a means of challenging government action as discriminatory. It provides that the states cannot “deny to any person within [their] jurisdiction the equal protection of the laws.”³¹ In order to file an equal protection claim, the supposed discrimination must arise from government or state action, and one

must prove that persons similarly situated are treated differently.³² The difficulty in proving a violation of equal protection mainly arises from the requirement of proving governmental intent to discriminate.³³ Historically, environmental justice cases have failed to successfully prove discriminatory intent, and the government or states have argued that the siting decision was based on neutral criteria. Therefore, the Equal Protection Clause is ineffective at ensuring that substantive justice is achieved.

The Blythe solar power plant can be defined as an unethical land use in that it is disturbing a fundamental component of Native American culture and religion that cannot be replaced. However, proving whether there was discriminatory intent in the siting process of the Blythe Project would be exceedingly difficult since there is uncertainty regarding whether the existence of these Native American cultural sites was known at the time of initial siting. The decision to place the project on pristine desert land rather than degraded or abandoned territory, however, has raised some important questions. The project will move forward regardless of the fact that these cultural sites exist within and around the now approved site. Although it is obvious that Native Americans are not receiving equal protection of their religious rights because of the potential damage to their sacred land and cultural formations, this is not enough to satisfy the requirements of an equal protection claim. The limitations of this clause make preventing environmental injustices exceedingly difficult, especially in providing obvious evidence and blatant proof of discrimination.³⁴ Simply showing an impact is greater on one class than another is not sufficient, and regardless of whether deliberate discrimination was present in the siting process or not, the result of the decision can still be unjust. Therefore, the Equal Protection Clause does not ensure justice even when violations of equal protection are clearly evident.

THE CALIFORNIA REGISTER OF HISTORICAL RESOURCES

Laws regulating the management and use of historical and cultural resources are meant to protect resources of significant value however often fail to do so. The California Register of Historical Resources (CRHR) program encourages public recognition and protection of resources of cultural and historical significance, determines eligibility for state historic preservation grant funding, and affords certain protections under the California Environmental Quality Act.³⁵ However, a resource must first be at least 50 years old or especially significant. The geoglyphs near the site of the BSPP are not being protected, highlighting the inadequacy of CEQA in utilizing CRHR as a means of assuring protection of sacred sites that have cultural, historic, and religious significance to Native Americans.

Cultural resource laws require a historic origin that excludes the potentially more recent histories and cultures of Native Americans, limiting their religious self-determination and sovereignty. Aside from being over fifty years old, CEQA requires that a resource be exceptionally significant in order to receive protection.³⁶ However, a major weakness of the California Register of Historic Resources (CRHR) program is determining whether a resource is exceptionally significant. Current laws and programs dictating the protection of historic or cultural resources do not seem designed to protect unique native interests such as the safeguarding of sacred sites. Indian sites on federal public lands currently receive no special treatment under constitutional law, and there is no generalized protection of these sacred sites.³⁷ Meriting protection for a sacred site, however, should be guaranteed simply on the basis that it is considered sacred to a certain group of people. The specific nature of the CRHR requirements under CEQA along with other laws in place only provide Native Americans with a narrow means of securing cultural sites. Therefore, these laws are ineffective at ensuring substantive justice.

WHAT IS JUSTICE: A DISCUSSION
MARTHA NUSSBAUM'S "CAPABILITES"

The injustices associated with the BSPP suggest that one must define what justice consists of. Martha Nussbaum offers a valuable interpretation of justice that emphasizes the importance of capabilities rather than the distribution of income and wealth. With respect to the BSPP, justice should consist of protecting a set of central capabilities, including political control over one's environment through meaningful participation as well as freedom of religious expression and identity.

Going beyond the notion of equality simply with respect to basic rights, Nussbaum argues that one cannot have equal liberty without the capability to utilize those rights.³⁸ Formal protections alone cannot ensure that all people are able to meet their needs, but rather the basic, central capabilities of all people should be met at a threshold level in order to obtain justice. Capabilities represent conditions or states of enablement that make it possible to do things and fulfill their needs. Nussbaum focuses on capabilities as social goals, and argues that they are related to human equality in that "discrimination on the basis of race, religion, sex, national origin, caste, or ethnicity is taken to be itself a failure of associational capability, a type of indignity or humiliation."³⁹ Nussbaum offers a list of central human functional capabilities that are required for a life worthy of human dignity. She uses Socratic reasoning to define what these basic capabilities should be. The result is international consensus on what people care about and what seems most valuable to people. Because Nussbaum's approach to justice protects multiple dimensions of a good human life, it conceives of justice in a more effective way. She emphasizes the significance of ensuring that all people are capable of fulfilling their needs, and states that a "life that lacks any one of these capabilities, no matter what else it has, will fall short of being a good human life."⁴⁰ Capabilities are especially significant in terms of defining the conditions of participation such that one can be in-

volved in the political decisions that govern one's life. The injustices associated with the Blythe project would not exist if all people were ensured the same basic human capabilities. Specifically, the incapability of Native Americans in partaking in meaningful participation and protecting their religious freedoms suggests that a more effective interpretation of justice as defined by Nussbaum is required. Nussbaum's capability approach can help to reveal the dimensions of injustice associated with the Blythe project. Two of her capabilities were particularly violated: those are Control over One's Environment; and Senses, Imagination and Thought. The capabilities approach takes a broad view of what matters in human life and therefore Nussbaum's account of justice reveals the various injustices that are suffered by the BSPP.

The first of Nussbaum's capabilities that were violated is the capability for political Control Over One's Environment. This capability involves "being able to participate effectively in political choices that govern one's life [and] having the right of political participation."⁴¹ Unequal social and political circumstances can give rise to unequal human capabilities, such as limited public participation in decision-making. Nussbaum highlights the need for effective participation, which was not achieved with the Blythe project. Specifically, in the case of Blythe, effective participation would require meaningfully participating as an equal

partner at every level of the process. However, some Native American communities were left out of decision-making and did not play a substantial role. Several factors contributed to the lack of meaningful participation, including poor outreach methods, a lack of effort in informing potentially affected groups, an inadequate forum of expression and approach to consultation, and insincere responses to comments. The capability of political control over one's environment was also partially constrained due to the fact that NEPA does not contain explicit participatory requirements that allow for meaningful input and comments from affected communities. Given the capability to participate and be effectively heard, the sacred sites may have warranted protection.

The violation of this capability suggests a need for effective voice and an adequate forum of participation is required in order to recover the capability. In the early stages of project planning, all potentially affected communities should be made fully aware of the project plans and of ways to get involved in the decision-making process. The lack of participation early on exacerbates the problem of superficial participation and denies affected communities partnership throughout the whole process.⁴² Physically going door to door could help ensure that all potentially affected parties are informed. Native American groups in close proximity to the project site should also be notified in this manner, as well as tribal mem-

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bers out of the area who may have a connection to the sacred land at stake. Another component that could help recover Nussbaum's capability of Control over One's Environment is through easily accessible public information. This would require utilizing several methods of spreading awareness and presenting key information other than through the Internet, since many tribal members do not have sufficient access to this resource. In the case of the BSPP, justice also requires that Native American opinions and values have more significance in decision-making. Additional legal representation could be helpful in giving voice to the community. Luke Cole discusses how poverty lawyers can address environmental injustice by "building the capacity of clients to take control over decisions affecting their lives."⁴³ Community organizers and lawyers could therefore enable disempowered groups who are under-represented in the legal-political process.⁴⁴ In addition, lawyers could help simplify some of the complexity existing in lengthy and technical documents. Lastly, justice requires improvements to the quality of consultation and public meetings in order to address concerns in a meaningful way, since being able to express one's needs legitimately requires an adequate forum of expression. For example, demonstrating understanding and consideration of comments could involve explanations from the agency or company as to why they are doing something in spite of protests against it. In addition to formal consultations, informal approaches are essential in creating a comfortable environment where the community can express their views.

The second of Nussbaum's capabilities that was violated is the capability for Senses, Imagination, and Thought was also violated with the BSPP. This capability specifically recognizes "freedom of religious exercise" and "being able to have pleasurable experiences, and avoid non-necessary pain."⁴⁵ The debate over the age of the geoglyphs in question and their significance illustrates an example of domination over Native American opinions and religious values. By failing



Telescope Eyes by Gina Mason

to acknowledge the value of the geoglyphs, the agencies expressed that Native American identity and religion does not count as one worthy of recognition. The two capabilities of political Control over One's Environment, and Senses, Imagination, and Thought are interrelated, as having the ability to control the choices that govern one's life suggests being able to have some say over one's religious freedoms and rights in a political setting. However, in order to effectively participate in political decisions affecting one's life, one needs to have their religious identity respected. Respecting Native American religious expression in the case of Blythe would involve providing sufficient opportunities for groups to effectively convey the value of the geoglyphs. Agencies should understand that a sacred site should be protected from destruction simply on the basis that it is considered sacred. If the geoglyphs were deemed "especially significant" then they would be eligible for protection under CRHR. Therefore, improving conditions of participation and respecting the religious identity of Native Americans in the decision-making process would

have helped the two parties reach a legitimate consensus on the project, and would have helped ensure Native American religious expression would be protected as well. With collaborative efforts, solar power can still be a viable energy source if site locations incorporate sensitivity to Native Americans who have a connection to the proposed land in question.



THE DUALITY IN MESSAGES ABOUT FEMALE SEXUALITY: 1950 - 1960

michelle sibley

BETWEEN 1950 AND 1960, CONTROVERSIES OVER A DECREASING MARRIAGE AGE, A GROWING CULTURE OF TEEN DATING, THE PROLIFERATION OF PRE- AND EXTRAMARITAL SEX, AND THE FEMALE BIRTH CONTROL PILL CAUSED AMERICAN SOCIETY TO BECOME PREOCCUPIED WITH WHITE, MIDDLE-CLASS FEMALE SEXUALITY. WHAT RESULTED WAS A DUALITY IN THE MESSAGES BEING DISTRIBUTED TO SOCIETY; WHILE CENSORSHIP BOARDS AND SEX AND MARRIAGE MANUALS REINFORCED A VERSION OF FEMALE SEXUALITY THAT WAS DISCRETE, CONSERVATIVE, AND ONLY WITHIN MARRIAGES, POPULAR CULTURE ICONS AND PERIOD LITERATURE ENCOURAGED OVERT FEMALE SEXUALITY AND SEXUAL EXPLORATION OUTSIDE OF MARRIAGE. THESE COMPETING PERSPECTIVES RESULTED IN A DECONSTRUCTION OF THE MEANING OF “NORMAL” SEXUAL BEHAVIOR.

IN THE MIDST

of a Cold War and recently recovered from the Second World War, American families experienced many changes from 1950 to 1960 that greatly affected views of female sexuality. During this time period, the age of first marriages decreased significantly, as did the age of dating. Prior to the fifties, males married at an average age of 24 and women married at around age 22. However, from 1950 to 1960 the age of marriage dropped to 22 for men and 20 for women. By the decade’s end, the average woman married at age 19.

As the marriage age decreased, so too did the dating age.¹ According to Alfred C. Kinsey in his 1953 *Sexual Behavior in the Human Female*, “females who married at earlier ages had pre-marital coitus when they were younger.”² During this time period, dating was a precarious mine-field for young females. Unmarried women were expected to court in order to find their husband, and “...necking and petting, dating and playing

the field, going steady and being pinned finally won some legitimacy, but ‘going all the way’ remained taboo.”³ Women had to be careful not to be perceived as promiscuous, because their sexual behavior was highly dissected by everyone in society, from authors to censorship boards to sex-experts to parents.⁴ “Young women’s wayward behavior was much more closely scrutinized than young men’s since it was equated in the public mind with promiscuity.”⁵

The growing culture of teen dating, pre-marital sex and extramarital sex, along with Margaret Sanger’s fight for the birth control pill and sexual freedom,⁶ struck fear in the hearts of society about female sexuality.⁷ “The increasingly lengthy cast of sexually preoccupied characters – the masturbator, the adolescent, the troubled youth, the flapper, the wayward girl...reveals how preoccupied adults were by the sex lives of the young.”⁸ With all this preoccupation about white, middle-class female sexuality,

there emerged a duality in the messages being distributed to society. In some messages, it was incredibly important for females to remain chaste until marriage, and pre-marital and extramarital sex were perceived as promiscuous, destructive and inappropriate.⁹ “In the 1950s the single, sexualized girl was regarded as posing the greatest threat to gender norms and family stability.”¹⁰ Censorship boards, like the National Legion of Decency, and sex and marriage manuals reinforced this viewpoint. For others, however, female sexuality and pleasure were put on display as acceptable outside of marriages, as demonstrated through popular-culture icons and period literature. Overall, while some messages encouraged a version of female sexuality that was discrete, conservative and only for within marriages, other messages approved of overt female sexuality and sexual exploration before and outside of marriage.

CENSORSHIP BOARDS

Censorship boards and marriage and sex manuals repeatedly expressed that white, middle-class female sexuality should be conservative and only practiced within marriages. The postwar era spawned a preoccupation with the “loose portrayal of sex”¹¹ in films, and its influence on the American youth, including unmarried females. In part because of Cold War hysteria, and in part because female sexuality had always been a concern of society throughout history, “worries about internal subversion took on a moral coloration as anticommunist ideologues searched for signs of decaying values, or the corruption of youth.”¹² In addition to fears about communist attacks, many Americans also feared the rising culture of the mass media and the potential persuasive power it could hold. “They saw the nation falling into a kind of mindless conformity, accepting, without question...big box-office movies.”¹³ Female sexuality, and its portrayal in movies and in society, was on the minds and the agendas of American society.

Censorship boards demonstrated the desire to preserve chaste versions of female sexuality in movies. In the war against decaying moral values, sexual explicitness became the main target and preventative means such as The National Legion of Decency were used as the main weapon. This Legion, formed in 1934, was prevalent during the Cold War era as a Catholic measure of defense against “morally objectionable”¹⁴ sexuality in films and movies shown in America. The Legion of Decency board rated films with an “A” as the highest, most acceptable rating, a “B” for those somewhat sexually inappropriate, and a “C” for condemned films. While the Legion did not exclusively target sexuality, it was the main criteria for films with a 95% focus in that area.¹⁵

In April 1950, the *New York Times* published an article that discussed the Legion banning two feature films, including “A Royal Affair,” and deeming them as Class C, or “condemned” films. “A Royal Affair,” also known as “A Royal Scandal,”

was a film which focused on the love and sex life of Catherine the Great of Russia. In the movie, Catherine, who had a voracious sexual appetite, fell for a handsome army officer; a man who was *not* her husband. The film was condemned because the Legion claimed it “ ‘condone[d] and glorifie[d] illicit actions.’”¹⁶ While hunbands cheating on wives was often overlooked, it was seen as immoral and deviant for wives to seek sexual pleasure from others. “A Royal Affair” was banned because it showed a wife engaged in an extramarital affair—as action which was deemed corruptive to society’s norms of female sexuality by the Legion.¹⁷

In September of that same year, another article was published in the *New York Times* about the Legion’s actions to preserve conservative sexual values in films. The article discussed the banning of “The Paris Waltz,” a film about the love between two opera performers, which was placed in the Class C category because it “‘glorifie[d] immoral actions.’”¹⁸ In a 1950 review of the movie, The New York Times described an aspect of the female lead’s personality which contributed to the Legion’s ban: “Miss Printemps is generously presented as a[n]...open-hearted dame who sings and coquettes and races madly through Napoleon III’s sparkling France, gathering and throwing off lovers like a fast shopper trying on hats.”¹⁹ This film was banned by the Legion as well, even though no extramarital affairs actually occurred on screen, because the female lead was seen to be promiscuous and sexually open.

One year later, in 1951, the Legion banned yet another film. “She Shoulda Said ‘No’” told the story of a wholesome high school girl from Kansas who left her hometown to find “big-city boyfriends”²⁰ and excitement. The movie was given a Class C rating because it was “‘morally unsuitable for entertainment’” and “contained ‘suggestive sequences.’”²¹ In the film, main character and blonde bombshell Anne Lester was a sexually open female who engaged in sexually promiscuous scenes after she left her wholesome

Midwestern town to mingle with the opposite sex. The film’s portrayal of a sexually overt female was strongly opposed by the Legion as well.

The National Legion of Decency censorship board was one factor in the fight to perpetuate restrained views of female sexuality. “A Royal Affair,” “A Paris Waltz” and “She Shoulda Said ‘No’” were all condemned as a result of material which was considered by the Legion to promote suggestive, sexual, immoral and illicit views of female sexuality. Because these films—all of which centered around stories of women exploring their sexuality outside of marriage—were banned, the Legion sent a message to the American public that overt female sexuality, as displayed in such films, was wrong. Through an “unstated, but nonetheless effective, policy of censorship [that] characterized much popular culture of the 1950s,” boards like the Legion helped maintain the value of sex *within* marriages for females, and contributed to the conflicting messages about female sexuality.²²

SEX AND MARRIAGE MANUALS

Supplementing conservative censorship boards, sexual manuals also promoted guarded female sexuality through their insistence that female sex outside of marriage was inappropriate, destructive, and morally obscene. The experts decided what was normal, and encouraged women to conform to that standard. Additionally, many expert manuals proposed “legitimate” views of female sexuality, which always meant sex within a marriage.²³ “In the Cold War era female sexuality outside conventional marriage was viewed by some as an assault on the family itself and therefore an attack on America. While the 1950s wife was supposed to be her husband’s sexual playmate, the idea was for her sexuality to exist only within the context of marriage.”²⁴ Those women who ventured beyond the norms and were sexually active outside of marriage were deemed abnormal and deviant. These manuals provided advice to a generation that widely ac-

cepted “experts” views and opinions.

A Marriage Manual: A Practical Guidebook to Sex and Marriage, one of the most popular marriage manuals during the 1950s, was one such manual which insisted that female sexuality should exist only within marriages. The manual established that the first order of thought when a couple considered sex was marriage. According to authors Stone and Stone , the female should be fit for marriage and ready to take on responsibilities of sexually pleasing her husband and committing to a lifelong relationship. From the beginning, this manual instantly and deeply anchored sex to the institution of marriage.²⁵ Sex was also tied to reproductive necessity, and established a norm which discounted those who did not follow in the child-rearing path : “Eventually, of course, you will, like every normal couple, want to have children.”²⁶ *A Marriage Manual* also acknowledged that sex outside of marriage was impulsive, but that in order to be “civilized,” females had to express their sexuality only during wedlock.²⁷

Another popular manual during the 1950s was *Modern Sex Techniques*, which stated that sex was a “fundamental and vital force in preserving the home and the family.”²⁸ The entire manual focused on sex within the family and within marriages, and encouraged female sexuality and desires as long as they were within the context of marriage.²⁹ Any female sexuality outside those boundaries was deemed abnormal by its author Robert Street: “Sexual normalcy has very definite bounds. A sexually normal woman... has the capacity to be completely satisfied during a single relationship.”³⁰ The single relationship he referred to was marriage, firmly establishing marriage as the only acceptable environment in which women could be sexually active.

A Marriage Manual and *Modern Sex Techniques* both demonstrated the strong voices of experts who insisted upon female sexuality only within the bounds of marriage. Beginning in the 1940s, and continuing throughout the 1950s, there was a shift from “the advice women’s

magazines offered readers in the prewar period, provided by experienced homemakers and credentialed experts such as university professors, to that provided by representatives of various ‘bureaus’ and ‘institutes’ in fields such as psychology, sociology, nutrition and child care.”³¹ The authors of these manuals, considered influential and important experts by society, insisted those females who stepped outside of marriage for pleasure were not only abnormal, they were sexually deviant. As a result, the manuals became incredibly influential in defining female sexual practices from 1950 to 1960.

However, at the same time the Cold War society encouraged female sexuality only within the constraints of marriage, it also distributed messages which embraced overt female sexuality outside of the family. Female sexuality’s place in popular culture—including film, TV and literature—“reflected a powerful new chord in postwar American life: the changing attitudes about sex and a steadily more candid view of sexuality.”³² While the experts were encouraging a version of female sexuality that was discrete, popular culture was displaying female sexuality in more open ways than ever, through icons like Marilyn Monroe and successful novels such as Vladimir Nabokov’s *Lolita*.

MARILYN MONROE

Through widely praised and accepted icon Marilyn Monroe, popular culture distributed messages about overt female sexuality outside of marriages. Monroe, born Norma Jeane in 1926, was one of the most recognized popular culture and sex icons of the 1950s. Throughout her modeling and acting career, Monroe exemplified overt female sexuality through nude photographs, her highly sexual public personality and her roles in films. Her promiscuity was widely accepted by the public, even when that promiscuity challenged expert’s norms about female sexuality.³³

Monroe demonstrated her overt sexuality by posing for several nude photographs during her

career at a time when many believed that nudity was supposed to be reserved only for their husbands. In 1949, Monroe was photographed nude for a sex-oriented magazine by photographer Tom Kelley. In 1952 an anonymous male demanded \$10,000 from Twentieth Century Fox not to release the photograph.³⁴ Because the 1950s was a time when sexually promiscuous women were looked down upon , Monroe was justly worried about the negative effect such a photograph might have on her career. Halberstam notes that “It was a terrible moment for her. She was sure that her career was over.”³⁵ When she leaked the story herself, Monroe surprisingly got enormous support from the public. One year later, in the fall of 1953, Monroe launched her “sexual empire” with another nude photograph of her, this time shown in Hugh Hefner’s new *Playboy Magazine*.³⁶ Here, “America’s newest star [was] caught lushly in the nude, posing coyly on a red velvet drape. Her body was angled to hide her pubic area; her breasts were fully exposed.”³⁷ Hefner expected the first issue of his now famous magazine to sell at least 30,000 copies, but due to the excitement and fervor surrounding Monroe’s photographs, he sold an impressive 52,000 copies. The public’s support of Monroe’s nudity in photographs demonstrated that opposing views of female sexuality existed, and even challenged the more discrete ones prescribed by censorship boards and experts.

Monroe’s sex-goddess status was also apparent in the image she gave off to the public. She freely engaged in pre-marital sex and acquired many sexual partners over her lifetime.³⁸ Orson Welles remarked that “almost everyone in Hollywood had slept with her...Apart from the men she bedded while married to Dougherty, street clientele, casual pick-ups, movie moguls and the legions who claimed to or may actually have been her sexual partners, she had two dozen significant lovers (including three husbands) during the last twenty years of her life...she was willing to sleep with almost any man who really



Passers-By, Rockland, ME, by Christopher Langstaff

wanted her.”³⁹ Her promiscuous sexual endeavors, most of which were well outside the context of marriage, were not a secret to the public, who was simultaneously taught that female sexuality was only normal within marriages. In her last interview, Monroe said, “I think that sexuality is only attractive when it’s natural and spontaneous. This is where a lot of them miss the boat. And then something I’d just like to spout off on. We are all born sexual creatures, thank God, but it’s a pity so many people despise and crush this natural gift.”⁴⁰ Monroe’s discussion of “natural and spontaneous” sex refers to unconstrained sex fueled by physical and emotional chemistry, not by social norms. While society received messages from experts and boards, which condemned the very things Monroe proclaimed, they also overwhelmingly supported the actress. This support showed that society was truly conflicted over matters of female sexuality.

Monroe’s overt sexuality was also present in the feature films she acted in, most notably, “The Seven-Year Itch”. Monroe’s existence marked a turn-point in society, and showed that despite the Legion’s objections, “Hollywood... [was] gradually allowing greater latitude in showing sexual matters on the screen. [Monroe’s] sexuality, so overt it might previously have been doomed by the censors (in such scenes as the famous blowing up of her skirt in *The Seven-Year Itch*, for example) was now not only permissible, it was desirable”⁴¹ In the film, Monroe stood above the subway and took pleasure from the cool air blowing up her dress.⁴² Perhaps the most iconic scene from the film, it represented a marked break from the Legion of Decency, and directly contrasted experts who dismissed female sexuality outside of marriage. Monroe, because of her outstanding fame, recognition and acceptance, was a testament to the fact that messages of overt sexuality were seeping into society as contradictions to discreteness: “few captured the public’s attention as did Marilyn Monroe.”⁴³ At the same time society was being taught that

female sex was only for marriage, Monroe’s statement penetrated the minds of the public, and stood as a sharp contrast.

LITERATURE

Just as popular culture icons were instrumental in contributing to the dual views of female sexuality during the 1950s, the period’s literature seemed to accepted female sexuality outside of marriage. Most notably, Alfred Kinsey’s *Sexual Behavior in the Human Female* was released in 1953 as a study that analyzed sexual behavior in females, including behavior that occurred before marriage. The study exonerated “promiscuous” females — those who had sexual experience before marriage — by revealing astonishing facts about the prevalence of pre-marital intercourse. According to Kinsey, fifty percent of females had sex before marriage, a shockingly high number for a society so bent on promoting female chastity.⁴⁴ Elaine Tyler May notes that “When Alfred Kinsey published his exhaustive studies... Americans discovered that some of their most deeply held beliefs about proper sexual conduct were honored more in the breach than the fact... Widely expressed values represented the ideal, while documented sexual behavior indicated the reality.”⁴⁵ Kinsey’s findings used “meticulous scientific detail,”⁴⁶ were widely read and discussed, and were instant best sellers. The outstanding success of *Sexual Behavior in the Human Female* promoted a different view about female sexuality: sex before marriage was not necessarily deviant, but, in fact, normal.

This new view was represented throughout period literature, such as in the highly controversial novel *Lolita*. While on the surface Vladimir Nabokov’s *Lolita* was the story about a deviant, prematurely promiscuous young girl, when examined through the influential lens of Kinsey, the novel portrays Lolita’s overt sexuality as normal.⁴⁷ *Lolita* is told from the point-of-view of a mentally ill pedophile, Humbert Humbert, who falls in love with his stepdaughter, a sexually experienced

twelve-year-old named Dolores (whom he calls Lolita). Humbert’s storytelling over-sexualizes Lolita in order to exonerate himself from playing the role of the rapist who takes Lolita’s innocence. To prevent this, Humbert repeatedly insists through his narratives that Lolita was sexually precocious before they met.⁴⁸ At the time of the novel’s publication in 1958, Lolita’s sexual experiences outside of marriage tag her as a precocious and sexually promiscuous girl. However, according to Kinsey, sexual arousal before adolescence (or outside of marriage) iss completely normal. Even infants and young children were capable of “tactile stimulation in a way which is sexual”⁴⁹ and “27 per cent recalled that they had been aroused erotically – sexually – at some time before the age of adolescence which, for the average female, occurs sometime between her twelfth and thirteenth birthday.”⁵⁰ Furthermore, 24% said that a man tried to initiate sex with them as an adolescent girl.⁵¹ While the novel was told from the perspective of Humbert, if examined through Kinsey’s lens, as a pre-pubescent girl, Lolita was not deviant.⁵²

From Humbert’s perspective, Lolita — not himself—was the overly sexual character. After waking up one morning, Lolita initiated sex with Humbert: “Her kiss, to my delirious embarrassment, had some rather comical refinements of flutter and probe which made me conclude she had been coached at an early age...gradually the odd sense of living in a brand new, mad new dream world, where everything was permissible, came over me as I realized what she was suggesting...‘Okay,’ said Lolita, ‘here’s where we start’ ... not a trace of modesty did I perceive in this beautiful, hardly formed young girl”⁵³ According to Humbert, Lolita was a highly sexualized female who frequently engaged in illicit activities before marriage. But Kinsey provided an alternative lens to examine Lolita. Because his findings indicated that nearly one third of females engaged in sexual pleasure activities before adolescence, and that one fourth of females has been approached

by an adult male making a sexual advance, Lolita’s actions fitted neatly into that 27%, and she was exonerated from her deviant label.⁵⁴

In another chapter of *Lolita*, she told Humbert of her first experiences with heterosexual sexuality, which occurred when she was eleven years old: “Well, the Miranda twins had shared the same bed for years and Donald Scott, who was the dumbest boy in the school, had done it with Hazel Smith in his uncle’s garage, and Kenneth Knight — who was the brightest — used to exhibit himself wherever and whenever he had a chance.”⁵⁵ Kinsey’s findings suggested that this was normal — it was common for females to be exposed to exhibitionism. And 48% of those exposed were aroused by male genitalia.⁵⁶ The fact that nearly one half of the female population exposed to male genitalia found pleasure in such exposure demonstrated that Lolita’s exposure was much more normal than previously believed.

Through Humbert’s lens, Lolita describes another sexual encounter during her childhood when, at Camp Q, she had sex with Charlie Holmes, the thirteen-year-old son of the camp’s mistress: “At first, Lo had refused ‘to try what it was like,’ but curiosity and camaraderie prevailed, and soon she and Barbara were doing it by turns with the silent, coarse and surly but indefatigable Charlie, who had as much sex appeal as a raw carrot but sported a fascinating collection of contraceptives.”⁵⁷ Lolita’s casual explanation of her first encounters with sex as an eleven-year-old is another example of how Humbert portrays Lolita as a sexually overt young female. Yet, Kinsey provided examples of pre-pubescent sexual encounters as prevalent and normal in his study: 30% of females had experienced heterosexual sexual play as a pre-adolescent.⁵⁸ Kinsey also found that “about 14 per cent of all the females in our sample — nearly half of those who had been erotically aroused before adolescence — recalled that they had reached orgasm either in masturbation or in their sexual contacts

with other children or older persons prior to adolescence.”⁵⁹ Kinsey’s calmly notes that half of women had reached orgasm through self-pleasure or mutual pleasure with children (such as Lolita’s camp friends) or with older persons (such as Humbert). If such a large portion of the female population was participating in activities similar to those Lolita participated in, then her actions were in fact normal.⁶⁰ Those statistics, combined with the shocking finding that half of unmarried women had engaged in pre-marital sex,⁶¹ suggested that Lolita’s pre-pubescent sexual experience was shockingly normal.

Because Lolita’s actions cannot be trusted when viewed through the lens of the mentally disturbed Humbert, Kinsey’s work is useful as a filter. Kinsey’s findings have indicated that the sexually deviant acts Lolita was committing were not, in fact, deviant at all. As a result, acknowledging that such a promiscuous character as Lolita was *normal* demonstrated that postwar messages, which supported overt female sexuality, challenged opposing messages that supported the importance of female chastity.

CONCLUSION

Many understood the 1950s as a period during which white, middle-class female sexuality was restricted to families and marriages. While it was true that there were many who supported the sanctity of female chastity and the importance of female sexuality to only be expressed within marriages, it was also true that others encouraged overt female sexuality outside of conventional marriages. “The twenty years or so that separated the ending of the Second World War from the outbreak of the ‘sexual revolution’ of the 1960s was marked by a swirl of conflicting cultural currents. On the one hand, social scientists announced the discovery of momentous shifts in sexual behavior and, on the other, ritual observers strenuously attempted to deny the reality of such changing sexual mores.”⁶² Mid-twentieth century sexual norms were constantly

challenged by the National Legion of Decency, sex and marriage manuals, popular culture and sex icon Marilyn Monroe, Kinsey’s study of female sexuality, and the explicit novel *Lolita*. Contradicting messages about white, middle class female sexuality reached the eyes and ears of Americans, who struggled to understand what was right, acceptable and normal, and how women should express these things. “Through literature, movies, magazines, popular fiction, and pornography, sex unconstrained by marriage was put on display. On the other hand, even as the erotic seemed to permeate American life, white middle-class America struggled to maintain sexual boundaries.”⁶³ While some aspects of society preached sexual chastity, other messages supported female sexuality outside of marriages. From 1950 to 1960, society struggled with comprehending and adhering to dual and highly contradicting messages about white, middle class female sexuality.

ABOUT THE CONTRIBUTORS



Radial Dreams: Rotunda Quatrefoil by Heather K. Salwach

emily rojer

Emily Rojer is a senior international relations and sociology major, with a minor in business. She is also a member of the global citizenship program. With her academic interests encompassing a broad array of subjects, Emily wrote her paper on the non-profit group Food Not Bombs because it touched on global, social, political and economic issues in contemporary America. In the future, Emily hopes to work for a few years in an international or internationally-focused setting before going back to graduate school.

liana diamond

Liana Diamond is a Senior English Major and Eckardt Scholar from Larchmont, NY. Her writing interests include both analytic and creative work, ranging from postmodern literature to poetry. Liana recently completed an honors thesis titled “Healing the Healers” which explores narratives written by female psychologists suffering from mental illness. After graduation she plans to pursue a continued career in clinical psychology, where she hopes to combine her passion for writing and psychology, and encourage healing through the process of storytelling.

deborah a.z. streahle

Deborah is a 5th year President’s Scholar taking courses in philosophy, creative writing, theater, and women’s studies. She graduated in 2010 with a B.A. in Philosophy. As a Mentor TRAC Writing Fellow and Global Citizenship Program Specialist, Deborah busily explores the administrative side of Lehigh. After college, she plans to investigate the wild west until she reaches the east.

molly st. denis

Molly St. Denis is currently a junior at Lehigh University. She is a double major in English and political science with a minor in women’s studies. She will be graduating in 2012 and is considering a career in politics that deals primarily with women’s issues. While taking a course on Chaucer’s *Canterbury Tales* with Professor Edwards, Molly became very interested the issue of how women can protect themselves in a society that does not treat them as equals. She decided to write “The Power of ‘Wommanhede’” in an effort to make sense of this inquiry.

ellen pierce

Ellen Pierce is an architecture major and an Eckardt Scholar. She is continuing her studies at Lehigh for a fifth year as a President’s Scholar. From Arizona, Ellen looks forward to going on to get her Master of Architecture degree next year somewhere closer to home.

faith roncoroni

Faith Roncoroni is a fifth year presidential scholar with an English major. *“My appreciation and love of American Indian culture, discourse, and writings stemmed from a community service trip to the Pine Ridge Reservation in South Dakota, and grew during my time with the Cherokee Nation. Those experiences changed my understanding of American Indians and the way I view life—and, as an aspiring teacher, I hope to share my stories and correct the misconceptions of American Indians that pervade our society.”*

emily mead

Emily Mead, 20, is a junior double majoring in Environmental Studies and Earth and Environmental Science. She is passionate about environmental topics such as renewable energy, sustainability, and environmental justice. Emily is from Los Angeles, California, and is interested in pursuing a career in environmental policy.

michelle sibley

Michelle Sibley, a senior majoring in sociology/social psychology, is currently a freelance writer for The Writers Network. She has published an electronic book, along with a portfolio of blogs for TAKKLE, Inc., an acquisition of Alloy Media & Marketing, and has written for The Brown and White. Michelle hopes to continue exploring her interests in writing and sociological concepts throughout her career.

kwesi kankam

Kwesi Kankam is a senior architecture major desperately making up for lost time at Lehigh. *“Shooting is almost involuntary at this point so I’m not necessarily motivated to shoot; rather I need to shoot—as if it were an automatic response for living. But to single one out I would say that human gesture usually catches my eye the quickest, so naturally the Female is an easy inspiration and motivator for me.”* His photographs can be found displayed around the Lehigh Valley by various cafés and curators.

heather k. salwach

Heather K. Salwach is a junior in the art, architecture and design department majoring in graphic and product design. *“I am fascinated by the modes of modern design and, possessing a lifelong interest in biology and the natural sciences, I am greatly inspired by the forms and the complexity of the mechanisms of the natural world. In my work, I aspire to not only communicate my own vision according to everything I am and have become, but also reveal that which is not ordinarily seen.”*

christopher langstaff

Christopher Langstaff is a senior graduating with a double major in political science and design. He is a cabinet member of the Beta Chi chapter of Phi Gamma Delta, and starting goalie on the Lehigh ice hockey team. He has had a sustained interest in photography for many years, and works to create images that seem time-less.

margaret griffiths

Margaret Griffiths is a junior studying design arts, with a dual concentration in graphic and product design. She is a member of Fusion Studio, Lehigh’s first student-run graphic design agency. She was inspired to photograph the results of February’s ice storm, and thankfully didn’t drop her camera.

kenny barry

“I am absorbed with the idea of instilling specific emotions in my viewers. If I compel someone to think back on their life, even for a moment, then my work is complete. My name is Kenny Barry and I am a sophomore architecture major.”

elizabeth couillard

Elizabeth Couillard is a senior civil engineering major with a minor in graphic design. She hopes to utilize her graphic design skills to better communicate and represent ideas as a professional engineer. This piece was inspired by the atmosphere created by live performers at the Bethlehem Farmer’s Market.

lorie ann mongi

Lorie Ann Mongi is a senior. Her “Baby Louise” developed from photographs of her friend when she was young. She enjoys drawing and painting portraits of people, especially familiar ones. *“The images of baby Louise are intriguing because they possess the same intense energy that she has today as an adult.”*

catherine higgins

Catherine Higgins is a fifth-year presidential scholar with a major in art and a minor in architectural history. She combines painting and printmaking techniques in her multi-media works, and typically explores concepts of self and group identity. Each of the Commencement pieces comes from a larger series of work of the same name.

kelsey lind

Kelsey Lind is a senior at Lehigh University majoring in design arts with a concentration in product design. “Leave a Message!” was designed as a product with two different purposes: one is to make phone calls and the other is the ability to write notes while on the phone. “Untitled” was designed to highlight the wonderful properties of steel. *“The fact that one can bend steel and it is able to support both itself and other things fascinates me so I decided to embrace this quality and create a television stand.”*

matthew denton burrows

Matthew Denton Burrows is a senior at Lehigh, and will be attending graduate studies at SVA in Manhattan next year. His piece, “No Other Way Out,” deals with the frustration of being inspired but not having the time or focus to bring ideas to form. *“Ideas can build up in your head to a point where they have to come out and you find the time to bring them into the world as form.”*

hana glenn harrison

Hana Glenn a senior design arts major with a graphic design concentration. This design helps the viewer recognize the value of water by comparing water to the cardiovascular system. The elements of the poster were also created with the intention of using them as stencils.

gina mason

Gina Mason is a junior English major in the 5-year secondary education program, with minors in journalism and psychology. She plans on receiving her Master of Education degree at Lehigh in Spring 2013, and going on to teach high school language arts while continuing to pursue photography on the side.

alyssa pasquini

Alyssa Pasquini is a junior graphic design major. Her photomosaic was done for a digital photography class, and attempts to capture all the little parts that make up the whole Lehigh campus experience.

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⁶ *Ibid.*, 4.

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POSTMODERN CRITICISM OF NATIONAL PROPAGANDA FOR WAR

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³ *Ibid.*, 52.

⁴ *Ibid.*, 119.

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⁶ *Ibid.*, 213.

⁷ *Ibid.*, 207.

⁸ Linda Hutcheon, *The Politics of Postmodernism* (New York: Routledge, 2002), 2.

⁹ Toni Morrison, *Paradise* (New York: Penguin, 1997) 89.

¹⁰ *Ibid.*, 110.

¹¹ *Ibid.*, 8.

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¹⁴ *Ibid.*, 3.

¹⁵ *Ibid.*, 86.

¹⁶ *Ibid.*, 93.

¹⁷ *Ibid.*, 217.

¹⁸ *Ibid.*, 306.

¹⁹ Ursula Le Guin, *The Left Hand of Darkness* (New York: Ace, 1969), 18.

²⁰ *Ibid.*, 101.

²¹ *Ibid.*, 14.

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²³ *Ibid.*, 249.

²⁴ *Ibid.*, 212.

VISUAL SURREALISM: A HISTORY AND ANALYSIS OF THE SURREALIST IMAGE

¹ Although I refer to Breton's *Manifesto* as the main criterion for explaining the Surrealist movement, his work is only a guideline for our understanding of Surrealism and not the only source of definition. I hope this essay demonstrates that ultimately the artists' contributions, including Breton's, define the movement. Artwork and philosophy are in dialogue; neither reigns over the other. The attempt here is to show examples of how these intersect to shape a movement.

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³ *Surrealism*, ed. Mary Ann Caws. (London: Phaidon Press 2004). 15.

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⁸ *Ibid.* Emphasis added.

⁹ Kim Grant. *Surrealism and the Visual Arts*. Cambridge University Press (Cambridge: 2005).

¹⁰ *Ibid.* 20.

¹¹ Kim Grant. *Surrealism and the Visual Arts*. 30

¹² Andre Breton quoted in Kim Grant. *Surrealism and the Visual Arts*. 157.

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¹⁵ *Ibid.* 84.

¹⁶ Andre Breton, "Manifesto of Surrealism [1924]," in *Manifestoes of Surrealism*.

¹⁷ *Max Ernst: A Retrospective* Ed. Werner Spies and Sabine Rewald. (Metropolitan Museum of Art, New York: 2005).

¹⁸ Max Ernst, *Beyond Painting*, quoted in *Surrealism*, ed. Mary Ann Caws. (London: Phaidon Press 2004). 215.

¹⁹ Frottage is the method of rubbing a pencil on paper over a rough surface to reproduce the textured pattern.

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²³ *Magritte*, 1898-1967. 6.

²⁴ *Ibid* 56.

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²⁷ Andre Breton, "Manifesto of Surrealism [1924]," in

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²⁹ *Ibid.* 236.

³⁰ Rosalind Krauss in "Corpus Delecti" found in *L'Amour Fou: Photography and Surrealism*. 70.

THE POWER OF "WOMMANHEDE"

IMAGE

George Segal
American (1924-2000)
"Woman on Park Bench", 1998 (2005)
Painted bronze, metal bench
From an edition of 6, authorized during the artist's lifetime.
Gift of the George and Helen Segal Foundation
Funding to cast and site this sculpture provided by:
The Philip and Muriel Berman Foundation
Frederick and Jane Jamieson, 1974/75
Soteria and George N. Kledaras, 1987, in memory of Antonia Kledaras
Martha Connelly Leitner and Paul N. Leitner, 1976
Sue and Eugene Mercy, Jr., 1959
Christie and Ronald J. Ulrich, 1966
LUS 05 1004

¹ Jennifer Arch, "The Boethian Testament of Love," *Studies in Philology* 105 (2008): 448.

² Boethius, *The Consolation of Philosophy*, trans. Victor Watts (Penguin Books, 2000), 5.

³ Arch, "The Boethian Testament of Love," 457.

⁴ Geoffrey Chaucer, "The Clerk's Tale," *The Canterbury Tales Complete*, ed. Larry D. Benson (New York: Houghton Mifflin Company, 2000), 498-500.

⁵ Boethius, *The Consolation of Philosophy*, 9.

⁶ Chaucer, "The Clerk's Tale," 507-08.

⁷ Boethius, *The Consolation of Philosophy*, 80.

⁸ *Ibid.*, 44.

⁹ *Ibid.*, 28.

¹⁰ *Ibid.*, 6.

¹¹ *Ibid.*, 5.

¹² Chaucer, "The Clerk's Tale," 239-40.

¹³ *Ibid.*, 241.

¹⁴ George L. Kittredge, "Chaucer's Discussion of Marriage," *Modern Philology* IX (1912): 1.

¹⁵ Chaucer, "The Clerk's Tale," 305.

¹⁶ *Ibid.*, 333.

¹⁷ Boethius, *The Consolation of Philosophy*, 13.

¹⁸ Elaine T. Hansen, "The Powers of Silence: The Case of the Clerk's Griselda," *Chaucer and the Fictions of Gender* (Berkeley: University of California Press, 1992) 198.

¹⁹ *Ibid.*, 189.

²⁰ Chaucer, "The Clerk's Tale," 113-15.

²¹ *Ibid.*, 92-93.

²² Hansen, "The Powers of Silence," 190.

²³ Chaucer, "The Clerk's Tale," 1058-60.

²⁴ Hansen, "The Powers of Silence," 193-94.

²⁵ *Ibid.*, 194.

²⁶ Geoffrey Chaucer, "The Legend of Lucretia," *The Legend of Good Women*, ed. Rev. Walter W. Skeat (New York: Macmillan and Co., 1939) 139.

²⁷ Francis Petrarch, "Letters of Old Age," *The Geoffrey Chaucer Page*. Harvard University, <http://www.courses.fas.harvard.edu/~chaucer/special/authors/petrarch/pet-intr.html>.

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²⁹ Chaucer, "The Clerk's Tale," 1142-44.

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THE ARCHITECTURE OF ROBERT VENTURI AND DENISE SCOTT BROWN: DEMOCRATIC AND DANGEROUS

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² Robert Venturi, *Complexity and Contradiction in Architecture*, 2nd ed., (New York: The Museum of Modern Art, 2002), 16-17.

³ Sir Nikolaus Pevsner, *An Outline of European Architecture*, (Harmondsworth: Penguin, 1942), 23.

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DUMPING ON TONTO

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¹¹ Custalow and Daniel, *The True Story of Pocahontas: The Other Side of History*, 11.

¹² Howard Zinn, "Columbus and Western Civilization" in *Howard Zinn on History*, (New York: Seven Stories, 2001), 106.

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¹⁴ Ozeki, *All Over Creation*, 22.

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¹⁸ *Ibid.*

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²¹ Claudia Wieland-Randall, Lakota YMCA Spring Break Volunteer Orientation (14 May 2007).

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THE BLYTHE SOLAR POWER PROJECT

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FULL IMAGES OF ARTWORK THAT WERE NOT DISPLAYED IN THEIR ENTIRETY

